

ALBERTA BAROQUE ENSEMBLE
SCHOLARSHIP AND CONCERTO
COMPETITION

Alberta Baroque Music Society
Scholarship in Music

Tuesday, January 15, 2008 at 8:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Jury Members

**Tanya Prochazka, Fordyce Pier,
Harold Wiens and Paul Schieman**

Program

Concerto in A Minor for Two Violins,
Op. 3, No. 8 (1711)

Antonio Vivaldi
(1680-1743)

Allegro

Larghetto e spiritoso

Allegro ma non troppo

Deborah Chang and Amy Kao, violins
Accompanied by Sarah Ho, piano

Cantata 170 (1726)

Johann Sebastian Bach
(1685-1750)

1. Vergnügte Ruh, beliebte

4. Recit: Wer sollte sich demnach

5. Mir ekelt, mehr zu Leben

Rebecca Claborn, mezzo-soprano

Accompanied by John-Paul Ksiazek, piano

Concerto in D Major (1777)

Johann Vanhal
(1739-1813)

Allegro moderato

Adagio

Vivace

Kris Chlebek, double bass

Accompanied by Magdalena Adamek, piano

Intermission

Concerto in E Minor, F VIII 6 (date unknown)

Antonio Vivaldi
(1680-1743)

Allegro poco

Andante

Allegro

Joanie Simard, bassoon

Accompanied by Kyung-A Lee, piano

Concerto for Two Violins
in D Minor (1730-1731)

Johann Sebastian Bach
(1685-1750)

Vivace

Largo, ma non tanto

Allegro

Elizabeth Krejcar, violin

Marie Krejcar, violin

Accompanied by Denis Arseneau, piano

Neun Deutsche Arien (1724-1727)

Georg Friedrich Händel

1. Künft'ger Zeiten eitler Kummer, HWV 202 (1685-1759)

2. Flammende Rose, Zierde der Erden, HWV 210

Megan Chartrand, voice

Accompanied by Jessica Robertson, piano

Upcoming Events

January

20 Sunday, 8:00 pm

University Symphony Orchestra

Concerto Competition Winners

Tanya Prochazka, Conductor

Brahms *Academic Festival Overture*,
Op. 80

Liszt *Concerto for Piano and
Orchestra No 1 in E flat major (1848)*,

Soloist **Jean Paul Ksiazek**, piano

Schmitt *Légende*, *Op. 66* for

Saxophone and orchestra,

Soloist **Allison Balcetis**, saxophone

Beethoven *Symphony Number 7 in A
Major*, *Opus 92*

Advance tickets are available
exclusively at TIX on the Square, 420-
1757, and tickets are available at the
door

21 Monday, 12:00 pm

Noon Hour Organ Recital

A variety of repertoire played by
students, faculty and guests

of the University of Alberta

Department of Music

Free admission

26 Saturday, 8:00 pm

The University of Alberta

Opera Workshop

Operatic Scenes of Magic,

Myth and Mayhem

Humperdinck *Hansel and Gretel*

Verdi *Falstaff*

Purcell *King Arthur*

Massenet *Cendrillon*

Handel *Julius Caesar*

Mozart *Così fan Tutti*

Admission: \$15/adult, \$10/stud/sen

Advance tickets are available
exclusively at TIX on the Square, 420-
1757, and tickets are available at the
door

27 Sunday, 3:00 pm

Music at Convocation Hall II

U of C String Quartet

with Guillaume Tardif, violin

Dvořák *Terzetto in C Major*, *Op. 74*;

Eckhardt-Gramatté *Duo for Two*

Violins; Kodály *Serenade for Two*

Violins and Viola, *Op. 12*; Klezmer

music, arranged for string quartet

by E. Agopian

Admission: \$20/adult, \$15/senior,
\$10/student

Advance tickets are available
exclusively at TIX on the Square, 420-
1757, and tickets are available at the
door

February

1 Friday, 8:00 pm

Music at Convocation Hall I

Beth Levia, oboe

Jeff Campbell, clarinet

Matthew Howatt, bassoon

"From Mozart to Martinu"

Admission: \$20/adult, \$15/senior,
\$10/student

Advance tickets are available
exclusively at TIX on the Square, 420-
1757, and tickets are available at the
door

4 Monday, 12:00 pm

Music at Noon, Convocation Hall

Student Recital Series

Featuring students from the

Department of Music

Free admission

6 Wednesday, 5:00 pm

Hear's To Your Health

Nai-Yuan Hu, violin

Jacques Després, piano

Mozart Violin and Piano Sonatas

Free admission



Unless otherwise indicated - Convocation Hall, Arts Building.

Advance tickets are available exclusively at TIX on the Square, 420-1757, and tickets are available at the door

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Gloria Program

Regina Coeli – Giovanni Pierluigi da Palestrina (1525-1594)

Elaine Vooy's, conductor

When David heard – Thomas Weelkes (1575-1623)

Melanie Marlin, conductor

Die mit Tränen säen – Heinrich Schütz (1585-1672)

(from Geistliche Chormusik 1648, Opus 11 nr. 10, SWV 378)

Melanie Marlin, conductor

Das ist je gewißlich wahr und ein teuer wert'es Wort – Heinrich Schütz (1585-1672)

(from Geistliche Chormusik 1648, Opus 11 nr. 20, SWV 388)

Elaine Vooy's, conductor

Soloists: Shelley Roth (soprano), Erin K. Hooper (alto),

Justin F. Jalea (tenor), Iain S. Gillis (tenor), Kyle Carter (bass)

Intermission

Gloria in D major, RV 589 – Antonio Vivaldi (1678-1741)

Elaine Vooy's, conductor (movements I-VI)

Melanie Marlin, conductor (movements VII-XII)

I. Gloria

II. Et in Terra Pax

III. Laudamus Te

Soloists: Kathleen Shippit (soprano),

Shelley Roth (soprano)

IV. Gratias agimus tibi

V. Propter magnam gloriam

VI. Domine Deus

Soloist: Sarah Toane (soprano)

VII. Domine Fili unigenite

VIII. Domine Deus, Agnus Dei

Soloist: Erin Hooper (alto)

IX. Qui tollis peccata mundi

X. Qui sedes ad dexteram patris

Soloist: Rebecca Claborn (alto)

XI. Quoniam tu solus Sanctus

XII. Cum Sancto Spiritu

Text and Translations

Regina Coeli (Giovanni Pierluigi da Palestrina) Marian Antiphon for Paschaltide

Regina coeli laetare, Alleluia:
Quia quem meruisti portare, Alleluia,
Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.

Queen of heaven, rejoice, Alleluia:
For He whom you were worthy to bear, Alleluia,
Has risen, as He said, Alleluia.
Pray for us to God, Allel

When David Heard (Thomas Weelkes) Samuel II, 18:33

When David heard that Absalom was slain, he went up to his chamber over the gate,
and wept; and thus he said: O, my son Absalom, would God I had died for thee.

Die mit Tränen säen (Heinrich Schütz) Psalm 126, 5-6

Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen Samen
und kommen mit Freuden und bringen ihre Garben.

Those who sow in tears will reap in joy.
He who goes out weeping, bearing seed for sowing
will certainly come again with joy, carrying his sheaves.

Das ist je gewißlich wahr und ein teuer wertcs Wort (Heinrich Schütz) Timothy 1:15-17

Das ist je gewißlich wahr und ein teuer wertcs Wort,
daß Christus Jesus kommen ist in die Welt,
die Sünder selig zu machen, unter welchen ich der fürnehmste bin.

Aber darum ist mir Barmherzigkeit widerfahren,
auf daß an mir vornehmlich Jesus Christus erzeigete alle Geduld,
zum Exempel denen, die an ihn glauben sollten zum ewigen Leben.
Gott, dem ewigen Könige, dem Unvergänglichcn und Unsichtbaren
und allein Weisen, sei Ehre und Preis in Ewigkeit, Amen.

Here is a trustworthy saying that deserves full acceptance,
Christ Jesus came into the world to save sinners-of whom I am the worst.

But for that very reason I was shown mercy so that in me,
the worst of sinners, Christ Jesus might display his unlimited patience
as an example for those who would believe in him and receive eternal life.

Now to the King eternal, immortal, invisible, the only God,
be honor and glory for ever and ever, Amen.

Gloria in D major, RV 589 (Antonio Vivaldi) From St. Andrew Daily Missal

I. Gloria in excelsis Deo

II. Et in terra pax hominibus bonae voluntatis.

III. Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

IV./V. Grátias ágimus tibi propter magnam glóriam tuam,

VI. Dómine Deus, Rex caeléstis, Deus Pater omnípotens.

VII. Dómine Fili unigénite, Jesu Christe.

VIII. Dómine Deus, Agnus Dei, Fílius Patris.

IX. Qui tollis peccáta mundi, miserére nobis.

Qui tollis peccáta mundi, súscipe deprecationem nostram.

X. Qui sedes ad dexteram Patris, miserére nobis.

XI. Quóniam tu solus Sanctus.

Tu solus Dóminus,

Tu solus Altíssimus, Jesu Christe,

XII. Cum Sancto Spíritu in glória Dei Patris. Amen.

I. Glory to God in the highest.

II. And on earth peace to men of good will.

III. We praise Thee. We bless Thee.

We adore Thee. We glorify Thee.

IV./V. We give thanks to Thee for Thy great Glory.

VI. O Lord God, heavenly King, God the Father almighty.

VII. O Lord the only-begotten Son, Jesus Christ.

VIII. O Lord God, Lamb of God, Son of the Father.

IX. Thou who takest away the sins of the world, have mercy on us.

Thou who takest away the sins of the world, receive our prayer.

X. Thou who sittest at the right hand of the Father, have mercy on us.

XI. For Thou only art Holy.

Thou only art the Lord.

Thou only, O Jesus Christ, art Most High.

XII. With the Holy Ghost, in the glory of God the Father. Amen.

Grad Recital Choir

Soprano

Irene Bosma
Mary-Ellen Rayner
Marianne Roos
Shelley Roth
Kathleen Shippit
Sarah Toane

Alto

Catherine Benavides
Rebecca Claborn
Amy Gartner
Erin K. Hooper

Tenor

Iain S. Gillis
Justin F. Jalea
Rover Lai
Mike Otto
John K. Pattison

Bass

Adam Arnold
Kyle Carter
Marvin Dueck
Kurt Illerbrun
Adam Robertson
Mike Wayman
Anthony Wynne

Grad Recital Orchestra

Violin 1

Martine denBok
Deborah Chang
Amy Kao

Violin 2

Gabor Bartok
Elizabeth Krejcarova
Alexandra Campbell

Viola

Tenkai Luong
Haley Wolgien

Cello

Kathleen Ludwig
Amy McClary

Bass

Roxanne Nesbitt

Trumpet

Chelsea Mandrusiak

Oboe

Alyssa Miller

Acknowledgements

First and foremost, we'd like to thank the Department of Music at the University of Alberta for giving us this opportunity.

Dr. Debra Cairns, for her thoughtful input and guidance throughout the rehearsal and preparation process.

Members of the recital choir and orchestra for volunteering their time, energy – and voices!

Brenna Folkers, for the beautiful posters and programs.

Marcia Swanston,
mezzo-soprano
Candidate for Position in Voice

with
Michael Massey, piano

Friday, February 8, 2008 at 3:00 pm



Convocation
Hall

**Arts Building
University of Alberta**

Program



**DEPARTMENT OF
MUSIC**

Program

Ronde d'amour
Viens, mon bien aimé!
Mots d'amour
Espoir

Cécile Chaminade
(1857–1944)

Drei Lieder der Ophelia, Op. 67

- I Wie erkenn' ich mein Treulieb?
- II Guten Morgen, 's ist Sankt Valentinstag
- III Sie trugen ihn auf der Bahre bloß

Richard Strauss
(1864–1949)

From "La Gioconda"
Voce di donna

Amilcare Ponchielli
(1834–1886)

From "Vanessa"
Must the winter come so soon

Samuel Barber
(1910 – 1981)

From "Samson et Dalila"
Mon coeur s'ouvre à ta voix

Camille Saint-Saëns
(1835 – 1921)

Marcia Swanston, mezzo-soprano, has been critically acclaimed for her vocal beauty and technical ease as well as her wide-ranging acting ability and dramatic musical interpretation. She enjoys a varied career commanding an impressive array of vivid operatic roles as well as a vast array of oratorio and concert repertoire.

She appears frequently with opera companies and orchestras across Canada and the United States in roles ranging from Azucena in *Il Trovatore* (Pacific Opera) and Mrs. Grose in *The Turn of the Screw* (Canadian Opera Company, L'Opera de Montreal and Pacific Opera) to Marcellina in *Le Nozze de Figaro* (Canadian Opera Company, Edmonton Opera and Vancouver Opera). After receiving a B.Mus. from the University of Lethbridge, Ms. Swanston completed post-graduate studies in England at the Guildhall School of Music and Drama, followed by extensive study with master teachers at the Britten Pears School for Advanced Musical Study in Suffolk, England.

In 2006-7, she was heard as Marte in *Faust* with Vancouver Opera, Beethoven's 9th *Symphony* and Mahler's *Das Lied von der Erde* with Symphony Nova Scotia, and Bach's *Johannespassion* with Richard Eaton Singers. In the current season she has just completed performances of *The Ballad of Baby Doe* with Calgary Opera, and earlier this season she sang Mama Lucia in *Cavalleria Rusticana* with Vancouver Opera and *Messiah* with Symphony Nova Scotia.

Ms Swanston, a respected vocal pedagogue and clinician, taught voice at the University of Western Ontario prior to assuming a position as Associate Professor in the Department of Music at Dalhousie University in the fall of 2001.



Studio
27

Welcome Concert
Inaugural Graduate Music
Conference of the Graduate
Music Students' Association
(GMSA)

Friday, February 29, 2008
at 6:00 pm
Fine Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Program

Sonata for Piano and Cello,
Op. 69, No. 3 in A Major (1807) Ludvig van Beethoven
Allegro ma non tanto (1770–1827)

Kyung-A Lee, piano
Amy McClary, cello

Danzas Argentinas (1938) Alberto Ginastera
(1916–1983)

1. Danza del viejo boyero
(Dance of the Old Cowherd)
2. Danza de la moza donosa
(Dance of the Delightful Young Girl)
3. Danza del gaucho maetro
(Dance of the Artful Herdsman)

Irene Bosma, piano

"La Fusain Fuit La Gomme" (1999) Marie-Hélène Fournier
(b. 1963)

Allison Balcetis, baritone saxophone

Intermission

Brettllieder [Cabaret songs] (1901) Arnold Schoenberg
No. 1. Galathea (1884–1951)

No. 2. Gigerlette

No. 7. Arie aus dem Spiegel con Arcadien

Tracy Cantin, soprano

Rover Lai, piano

From *Années de Pèlerinage II* (Italy, 1838-61) Franz Liszt
Sonetto 47 del Petrarca (1811-1886)

Four Etudes for piano (1941) Nikos Skalkottas
Andante (1904-1949)

Presto

Tempo di Valse

Allegro Vivace

Eleni Pappa, piano

"Nout" Gérard Grisey
"Anubis" (1990) (1946–1998)

Allison Balcetis, bass saxophone

INAUGURAL GRADUATE MUSIC CONFERENCE
OF THE GRADUATE MUSIC STUDENTS' ASSOCIATION (GMSA),
UNIVERSITY OF ALBERTA, February 29 –March 2, 2008

Schedule of Events

Saturday, March 1

| | |
|----------------------|--|
| 8:00 am – 9:00 am | Registration Fine Arts Building Studio 2-7 |
| 9:00 am – 11:15 am | Morning Session Fine Arts Building Studio 2-7 and 2-28 |
| 12:00 noon – 1:15 pm | Keynote Session Fine Arts Building Studio 2-7 Title: "Policing the borders of Musical Culture-Issues and Examples" Speaker Dr David Gramit (University of Alberta) |
| 1:15 pm – 2:00 pm | Lunch Break |
| 2:00 pm – 4:00 pm | Afternoon Session 1 Fine Arts Building Studio 2-7 and 2-28 |
| 4:00 pm – 6:00 pm | Afternoon Session II Fine Arts Building 2-26 & 2-28 |
| 6:00 pm – 6:30 pm | Closing Ceremony Fine Arts Building Studio 2-7 |
| 7:00 pm – 8:00 pm | Dinner |

Sunday, March 2

Departure of Participants

Ndubuisi Nnamani
(Chair, Local Organizing Committee)
(780) 428-7663

Upcoming Events

February

29 Friday, 8:00 pm
Music at Convocation Hall I
William Street, saxophone
Roger Admiral, piano
Allison Storochuk, clarinet
Neuwirth *Verfremdung/Entfremdung*
for Soprano Saxophone, Piano and
Tape; Cassidy asphyxia for solo
soprano saxophone; Kurtág Jatekok
(Message to Andras Szollosy - Fel,
fel, hangok! - Didarida didadi ... -
Birthday elegy for Judit - for the
second finger of her left hand Flaring
up - dying down - The very last
conversation with Laszlo Dornyei -
Fanfare to Judit Maros' wedding);
Pongrácz Concertino for saxophone
and tape; Rosse Nishi Askusa for
alto saxophone and piano; Godin
ENSO for clarinet, saxophone and
piano

March

1 Saturday, 8:00 pm
World Music Concert
"Tar and Kamancheh : Persian
Traditional Music"
Saeed Kamjoo - kamancheh (bowed
spike-fiddle)
Araz Salek - tar (long necked lute)
Presented by the Canadian Centre
for Ethnomusicology
For more program information call
492-0274
Admission: \$15/adult/senior,
\$10/student
Advance tickets are available
exclusively at TIX on the Square,
420-1757, and tickets are available
at the door

3 Monday, 11am - 1:00 pm
Distinguished Visitor
Dr Deen Larsen
Lecture
Schubert settings of
Müller's *Die Winterreise*
Studio 27, Fine Arts Building
Free admission
Co-sponsored by The Wirth Institute
for Austrian and Central European
Studies

3 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

3 Monday, 8:00 pm
University of Alberta and Grant
MacEwan College Jazz Bands
Tom Dust and Raymond Baril,
Directors
Salute to the Bands
A Tribute to the Great Swing Bands
of the 1930s and 1940s
Admission: \$15/adult,
\$10/student/senior
Advance tickets are available
exclusively at TIX on the Square,
420-1757, and tickets are available
at the door

5 Wednesday, at 8 pm
Art Song Recital
Performers are students in the Art
Song Class
Featuring works by Schubert,
Schumann and Wolf
Free admission



Please donate to Campus Food Bank

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without
notice. Please visit our Website: www.ualberta.ca/music
or call 492-0601 for verification of dates. Advance tickets are available
at TIX on Square, 420-1757, and at the door.

JAZZ BAND

***Salute to the Bands 2008:
Theme Music of the Big Bands***

**University of Alberta/Grant MacEwan
College Jazz Bands**

Tom Dust and Raymond Baril, Directors

**Emcees: Dr Leonard Ratzlaff
and Mr Bob Gilligan**

Monday, March 3, 2008 at 8:00 pm



**Convocation
Hall**

**Arts Building
University of Alberta**



MUSIC

Program

Overture - Salute To The Bands

Arr. by Walt Stuart

Duke Ellington and His Famous Orchestra

Take The "A" Train (1941)

Billy Strayhorn

Transcribed by David Berger

Benny Goodman and His Orchestra

Let's Dance (1934)

Gregory Stone & Josef Bonime

Arr. by John Cacavas

Tommy Dorsey and His Orchestra

I'm Getting Sentimental Over You Ned Washington & George Bassman

Arr. by Noni Bernardi

Transcribed by Mike Henebry

Jimmy Dorsey and His Orchestra

Six Lessons From Madame LaZonga (1940)

James Monaco &

Charles Newman

Transcribed by Mike Henebry

Helen O'Connell – vocal

Clyde McCoy and His Orchestra

Sugar Blues (1936)

Clarence Williams

Arr. by Glenn Osser

Jimmie Lunceford and The Harlem Express

Jazznocracy (1934)

Will Hudson

Transcribed by Mike Henebry

Duke Ellington and His Famous Orchestra

Rocks In My Bed (1941)

Duke Ellington

Transcribed by David Berger

Ivie Anderson - vocal

Count Basie and His Orchestra

One O'Clock Jump (1937)

Count Basie

Arr. by Buck Clayton

Les Brown and His Band of Renown

Leap Frog (1941)

Joe Garland

Sentimental Journey (1944)

Les Brown, Ben Homer & Bud Green

Transcribed by Fred Wayne

Doris Day – vocal

Intermission

Overture - Salute To Glenn Miller II

Arr. Jeff Hest

Bobby Sherwood and His Orchestra

The Elks' Parade (1942)

Bobby Sherwood
Arr. by Will Hudson

Glenn Miller and His Orchestra

Moonlight Serenade (1939)

Glenn Miller
Transcribed by Zen Magus

Gene Krupa and His Orchestra

Let Me Off Uptown (1941)

Earl Bostic & Redd Evans
Transcribed by Myles Collins

Anita O'Day – vocal
Roy Eldridge - trumpet

Jan Savitt and The Top Hatters

Quaker City Jazz (1937)

Jan Savitt & Jimmy Schultz
Arr. by Spud Murphy

Harry James and His Music Makers

I Had the Craziest Dream (1943)

Harry Warren & Mack Gordon
Transcribed by Fred Stride

Helen Forrest – vocal

Chick Webb and His Savoy Ballroom Orchestra

Tain't What You Do

[It's The Way That You Do It] (1939)

Trummy Young &
Sy Oliver
Transcribed by Tom Dust

Ella Fitzgerald – vocal

Stan Kenton and His Orchestra

Artistry in Rhythm (1943)

Stan Kenton
Arr. by Marke Winsten

Finale – Benny Goodman and His Orchestra

Sing Sing Sing (1937)

Louis Prima
Arr. by Jimmy Mundy
Adapted by Jeff Hest

**Next concert: Monday, April 7, 2008 at 7:30 pm, John L Haar Theatre,
Centre for the Arts, Grant MacEwan College. For more information, call 497-4436**

University of Alberta / Grant MacEwan College
Jazz Bands, 2007-2008

JAZZ I

Raymond Baril, Director

| | |
|---------------|--------------------|
| Alto Sax I | Thomas Hay |
| Alto Sax II | Cam Otto |
| Tenor Sax I | Shannon Graham |
| Tenor Sax II | Spencer Murray |
| Bari Sax | James Dempsey |
| Trumpet I | Matt Michielin |
| Trumpet II | Michael White |
| Trumpet III | Chelsea Mandrusiak |
| Trumpet IV | Bryan Moyer |
| Trumpet V | Eric Crowther |
| Trombone I | Owen Henshaw |
| Trombone II | Remi Noel |
| Trombone III | Brady Masik |
| Bass Trombone | Keat Macthemes |
| Piano | Andrew Bromley |
| Guitar | Chris Finlay |
| Bass | Lindsay Woolgar |
| Drums | Kyle Krysa |
| Voice | Brittany Graling |

JAZZ II

Tom Dust, Director

| |
|-----------------|
| Clint Yanchula |
| Cam Johnson |
| Adam Ostashek |
| Justin Massey |
| Thomas Goulet |
| Ryan Lacroix |
| Sara Mills |
| Don Coolen |
| Trish Whitebone |
| Harrison Lee |
| Matt White |
| David Galloway |
| Adam Graham |
| Chris Pruden |
| Tim Lemke |
| Graham Tilsley |
| Jarred Farney |
| Abra Whitney |



DEPARTMENT OF
MUSIC

WORLD MUSIC

WEST AFRICAN MUSIC ENSEMBLE CONCERT

Robert Kpogo, Director

Wisdom Agorde, Assistant Director

Saturday, March 8, 2008 at 8:00 pm



Arts Building
University of Alberta



Department of Music
University of Alberta

Program

Welcome – Dr. Kwasi Amenu- Tekaa (Master of Ceremony)
Drumming Prelude: Wajjo Drummers
Dance: – Zigi
Ayanmo Drummers and Dancers
Teza Dudu (Yam Festival)
Founder's Short Address – Dr Michael Frishkopf
Dance: -Gahu

Intermission

Dance - Atsiagbekor-Agbadza
Ayanmo Drummers and Dancers
Fiayeye Dodo Fe Aza (Coronation of New King)
Wajjo Drummers
Dance - Gota

West African Music Ensemble, 2007-2008

Robert Kpogo, Instructor
Wisdom Agorde, Instructor
David Descheneau, Master Drummer
Rana El kadi, Teaching Assistant
Cari Friesen, Volunteer Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

Members

| | |
|------------------------|-----------------|
| Kendra Cowley | Grace Chapman |
| Suzanne Daugela | Diana Kinyua |
| Sarah Gardner | Paul Lam |
| Karene Gervais | Neel Malhotra |
| Meena Gupta | Chloe Mongerson |
| Femie Sonuga | Christeve Cheng |
| Maigan Van der Giessen | |

Wajjo African Drummers

Formed in 1990, Wajjo African Drummers and Dancers introduce traditional African music to a Western audience and create through collaboration with musicians from other ethnic backgrounds and indigenous musical tradition that is a reflection of Canada's rich cultural diversity.

Ayanmo Drummers and Dancers led by Prince Stanley Koledoye

Prince Stanley Ebun Oluwa Koledoye was born into a family of local musicians in a small town in Ondo State of Nigeria in West Africa. As a little boy growing up, he showed so many talents in regards to performing and entertaining, which made him popular among his youth friends. He became more popular in High School when

he started participating in High School cultural and dramatic groups and in his Church choir. He wrote plays and composed songs and also featured in plays written by Nigerian popular writers such as Professor Wole Soyinka's "This is our chance".

In Edmonton, Alberta, he has been in many groups such as Wajjo Drummers and Kekeli Dancers and he co-founded the popular Okoto Dancers, Ayanmo and currently leading the Asante performing group. Prince Stanley has always believed that "A TREE DOES NOT MAKE A FOREST", and whatever talent God gives you, try as much as possible to share it with people and the rest will follow.

West African Music Ensemble dances

Agbadza like Atsiagbekor is traditionally a war dance. These types of dances are sometimes used as military training exercises with signals from the lead drum to move ahead, to the right, go down etc.... They also helped in preparing the warriors for battle and upon their return from fighting. They would act out their deed in battle through their movements in the dance. In the present days, Agbadza is used in social and recreational situations to celebrate peace.

Atsiagbekor/gbekor is a contemporary version of the Ewe traditional war dance. The movements of the present day version of this dance are mostly in platoon formation. Reconnaissance, surprise attack and hand to hand combat are the stylized forms of the modern version of this dance. The main dance is fast paced and draws upon battle maneuvers for certain episodes, such as planning the attack, advancing and retreating. The modern version of Atsiagbekor is performed for entertainment at social gatherings and at cultural presentations.

Gahu/agahu was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it, with their people upon return to Ghana. In the language of the creators, Gahu/agahu means "airplane"-in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English.

Gota was originally a dance for medicine men of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

Zigi is a recreational dance type of Asorgli ethnic group from Ziavi Dzogbe; a small town in the District of Ho located in the central part of the Volta Region of Ghana.. It is known as one of the local music ensembles which play an important role in the culture of Asorgli society. This particular group has a rich store of musical types such as Tuidzi or Akpese popularly known as Borborbor and other types are Asafo, Adevu, Gabada, Egbanegba, Adavatram, Aviha, Zigi. Zigi songs are eminently enjoyable, dramatic and closely related to the people and their way of life with its social, moral and spiritual support. In the past, only mature women could perform Zigi for their different events and occasions. But it happened that the picture has changed since 1973. In fact, Zigi which was one time a favourite dance in the community began to disappear from the musical scene of Ziavi because the younger generation did not show interest in the dance. This lack of interest changed in the early seventies when drumming and dancing were introduced again on competitive basis in the elementary schools since then, Zigi was therefore revived on a small scale in the Ziavi schools.

WORLD MUSIC SUMMER COURSE

of the world

World Music Summer Course

7-25 July 2008

Music X44

West African Music Ensemble

*Meeting for Departmental consent
will be held at first class*

LCL B1 MTWRF 1400 1615 FAB 2 7

Director Robert Kpogo

Instructors Robert Kpogo, Wisdom Agorde

Master Drummer David Descheneau

Join us!

The **West African Music Ensemble** studies the polyphonic and polyrhythmic music of West Africa with a particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music., all members participate as dancers, singers and drummers. The West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group. For more information, please contact

Robert Kpogo, email: rkpogo@shaw.ca,
rkpogo@ualberta.ca

Wisdom Agorde, email: wagorde@ualberta.ca
or the Department of Music, Telephone: 492-0602

Summer Course in Ghana!

For more information, please visit our website at
<http://www.fwalive.ualberta.ca/mediawiki/index.php?ti>

Visiting Artists

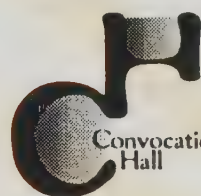
TOCA LOCA

SIMON DOCKING, piano

AIYUN HUANG, percussion

GREGORY OH, piano/artistic director

Sunday, March 16, 2008 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**

Program



**DEPARTMENT OF
MUSIC**

Featured composers include:

| | |
|------------------|------------------|
| Nicole Lizée | Veronika Krausas |
| Andrew Staniland | Myra Davies |
| Andrew Downing | Quinsin Nachoff |
| Geof Holbrook | Alice Ho |
| Juliet Palmer | Robert Stevenson |
| Erik Ross | Fuhong Shi |
| Aaron Gervais | |

TOCA LOCA

Australian-born pianist SIMON DOCKING has performed both as a soloist and chamber musician in Canada, the United States, Australia, Mexico and Europe. He holds a doctorate in piano performance at SUNY Stony Brook, where he worked with Gilbert Kalish, and upon graduation was awarded the prestigious Thayer Fellowship for the Arts.

Recognized for his "extraordinarily vivid" realizations of contemporary music, Simon has premiered compositions by a number of international composers including Matthew Hindson, Elliott Gyger, Ian Shanahan, Eric Morin, Daniel Koontz and Anders Hillborg. He has been a founding member of several chamber groups, including the Australian new music ensemble, Coruscations, and the New York new music ensemble, Furious Band. This current has seen him launching Kumquat, a new contemporary music series in Halifax, as well as performances with Soundstreams and Toca Loca in Toronto, and appearances for the Scotia Festival and the Winnipeg New Music Festival. Simon's performances are often heard on CBC Two. Simon's passion for collaborative performance has resulted in work with a variety of artists and organizations including Sydney Philharmonia Choirs, The Contemporary Singers, The Song Company, Sydney Metropolitan Opera, Ensemble Offspring, and Toronto's Encounters Quartet. He has also been an assistant coach at the Banff Centre's Contemporary Opera and Song Training program, and an instructor in the Voice Studies department at the University of Toronto.

Taiwanese-Canadian percussionist, AIYUN HUANG was winner of the First Prize as well as the Audience Award at the 2002 Geneva International Music Competition; the first prize in percussion has been awarded only three times in the competition's 60-year history. Her appearances include the Carnegie Hall, the Los Angeles Philharmonic Orchestra's Green Umbrella Series, LACMA Concert Series, Holland Festival, Victoria Hall in Geneva, Agora Festival in Paris (IRCAM), rESound Festival, Banff Arts Festival, Vancouver New Music Festival, CBC Radio, La Jolla Summerfest, Musik 3, The Old Globe Theater (San Diego), Centro Nacional Di Las Artes in Mexico City, and National Concert Hall and Theater in Taipei. In 2004, she gave her debut solo tour in the cities of Geneva, Lyon, Paris, Katowice, Budapest, Bratislava and Milan.

She is a founding member of Toca Loca, Meduse, and Bye Bye Butterfly. Between 1997 and 2006, she performs with percussion group red fish blue fish under the direction of Steve Schick and the group's recordings of the complete Xenakis percussion works were

recently released on mode record. Ms Huang is devoted to the creation of new works for percussion. She has commissioned and championed over 50 new works for percussion.

Born in Taiwan, Ms Huang immigrated to Canada when she was seventeen where she pursued her studies in percussion with members of Nexus. She holds a Bachelor of Arts degree with honours from the University of Toronto, a Premier Prix from Conservatoire Nationale de Region de Rueil-Malmaison in France, a Doctor of Musical Arts degree from the University of California at San Diego. Between 2004 and 2006, she was a Faculty Fellow at the University of California, San Diego. She is currently an assistant professor and the Chair of the Percussion area at McGill University.

Building a career with an eye towards versatility, Canadian pianist GREGORY OH holds graduate degrees from the University of Toronto, where he studied with Marietta Orlov, and the University of Michigan, where he worked with Martin Katz.

As a soloist, he has garnered praise for his "crystal clear tone, musical structure-conscious thinking, highly sensitive art of touch" (Graz Neue Zeit - Austria) and was described as an "exceptional performer.mesmerizing.intelligence and insight.a visceral sense of tempo, excellent voicing, a wonderful pianistic palette, and a warm, honest sound." (National Post - Canada) He has appeared as a soloist with the UTSO, the Graz Hochschule Orchestra, Prince George Symphony Orchestra, Orchestra London and the Festival Players, and has given recitals throughout Canada and the United States.

As a chamber musician, he has shared the stage with musicians like Shauna Rolston, Patrick Gallois, Alain Trudel, Lorand Fenyves, the St. Lawrence String Quartet, Mark Fewer, Tracy Smith Bessette, Michael Colvin, Lori Freedman, Jens Lindemann, James Thompson and Jean MacPhail. He is active as an opera coach, has served as music director of the San Diego Opera Ensemble, and has also worked with Florida State Opera, the University of Michigan Opera Program, Michigan Opera Works and Lyric Opera San Diego. He has held faculty positions at the Banff Centre for the Arts, both in Music and Sound, and Theatre Arts, where he worked with the Contemporary Opera and Song Training Program.

He is active in contemporary music, and has premiered works by Glenn Buhr, Heather Schmidt, Walter Buczynski, Hywel Davies, Inouk Demers, James Rolfe, Alain Beauchesne and Erik Ross, and plays in the new music group Toca Loca with Simon Docking and Aiyun Huang. He has toured with cabaret performer Patricia O'Callaghan, and has also performed for the Festival of the Sound, Music Around Us, Two New Hours, Brave New Works, Esprit Orchestra, Nouvelle Ensemble Moderne, the Music Gallery, Tapestry New Opera and the Souleppper Theatre Company. He plays harpsichord and melodica in indie rock vaudeville band The Lollipop People, and also works with jazz and pop musicians like Kurt Swinghammer, Andrew Downing, Quinsin Nachoff and Sly Juhas. His performances have been heard on CBC Radio One and Radio Two, and seen on CBC Television, TV Ontario and on Bravo's Live at the Rehearsal Hall. He currently teaches piano and coaches chamber music at the University of Toronto. "Oh is clearly on his way, through performances, commissioning and programming, to making a lasting contribution to new music in this country." - National Post

Upcoming Events

March

17 Monday, 12:00 pm
Noon Hour Organ Recital
featuring organists Allison Wonnick,
Tristan Cleveland-Thompson, Philip
Chow, and Janet Chung
Widor Symphony No. 4, Op. 13
Bach Christ ist erstanden, BWV 627
Heut triumphieret Gottes Sohn, BWV
630; Kloppers Dialectic Fantasy
Bach Prelude and Fugue in D, BWV
532; Alexandre Guilmant Sonata No.
1, Op. 42
For information, call 492-0601
Advance tickets are available
exclusively at TIX on the Square, 420-
1757, and tickets are available at the
door

18 Tuesday, 12:00 pm
Lecture
Frederic Leotar
Postdoctoral Student at the
University of Alberta
"Turkic Musical Traditions
of Inner Asia"
Arts Building 3-47
Free admission

19 Wednesday, 8:00 pm
Doctor of Music Lecture Recital
Po-Yuan Ku, saxophone
Works by Koechlin, Hindemith, Nin,
Lauba, and Denisov
Free admission

22 Saturday, 8:00 pm
Master of Music Recital
Amber Campbell, clarinet
Studio 27, Fine Arts Building
Free admission

28 Friday, 8:00 pm
World Music Concert
Middle Eastern and North African
Music Ensemble
Michael Frishkopf, Director
Admission: \$15/adult, \$10/stud/sen
Advance tickets are available
exclusively at TIX on the Square, 420-
1757, and tickets are available at the
door

29 Saturday, 6:00 pm
University of Alberta
Madrigal Singers 21st Annual Dinner
Concert and Auction
Leonard Ratzlaff, Conductor
Top of the Inn, Delta Edmonton South
Hotel and Conference Centre
4404 Gateway Boulevard, Edmonton
Admission per person: \$100
For ticket information, email:
mads@ualberta.ca or call 492-5306

29 Saturday, 8:00 pm
World Music Concert
Indian Music Ensemble
Sharmila Mathur, Director
Music Beyond Borders!
An Evening of Celebrating Folk and
Classical Indian Music
Featuring:
Expression Through Musical Fusion
Sitar and Tabla Recital
Punjabi Folk Song
Devotional Songs
Guest Artists:
Glen Halls - Piano
Vinod Bhardwaj - Voice
Garry Kaller - Guitar
Manav Gulati - Voice
Admission by Donation /



Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta
Advance tickets are available exclusively at TIX on the Square, 420-1757
and tickets are available at the door on the day of the event. Events are
subject to change without notice. Please visit our Website at
www.ualberta.ca/music or call 492-0601 for verification of dates.



DEPARTMENT OF
MUSIC

Allison Balcetis

Saxophone

Roger Admiral

Piano

Monday, March 17, 2008
5pm Studio 2-7

Program

La Fusain Fuit La Gomme (2000)

Marie-Hélène Fournier
(b. 1963)

Ost Schatten (1992/99)

Etienne Rolin (b. 1952)

Jonction (1999)

François Rossé (b. 1945)

...sur un îlot de la rivière... (2006)

François Rossé (b. 1945)

Nout (1990)

Gérard Grisey (1946-1998)

Anubis

Program Notes

La Fusain Fuit La Gomme (The Charcoal Flees The Eraser) is oriented around the ideas of mobility/stability, sound/silence, and varying perception depending on the centre of the focus, whether near, far, or panoramic (Notes by Christophe Bois).

Marie-Hélène Fournier's piece is accompanied by a short text for the performer to use as inspiration written by saxophonist Serge Bertocchi, for whom the piece was written:

Hi, Charcoal! He's drawn something, but it's not quite right yet. The eraser comes along. Pretends not to notice anything. Then he casually starts rubbing out Charcoal's drawing. Charcoal starts to go over it again half-heartedly, just enough to fill in the gaps really, but after all he would like to make things clearer, and he's worried all the time that the eraser will catch up with him and turn him into a pile of dust. So he draws ever faster, and looks out for a quiet corner in which to take refuge from the marauding eraser. But actually, all that was more or less unintentional. The eraser was not out to be unpleasant, just wanted to clean the paper up a bit. Didn't want to be aggressive, no. There's no need to take on so, popping pills and ruining your health like that. Just doing my job, that's all.

Gérard Grisey is one of the few composers labeled "spectralist" and his two short works, *Nout* and *Anubis*, certainly support that. Originally written for contrabass

clarinet in 1983, Grisey transcribed them for bass or baritone saxophone in 1990. *Nout* is based on a vertical model of the harmonic series and the title alludes to the Egyptian goddess of the night. Portrayed as a beautiful woman enveloping the Earth, Nout protects the world from demons who lurk in the dark.

Anubis, on the other hand, is formed using a horizontal model of the harmonic series. Designed to depict a sinusoid wave, the phrases are often palindromes in terms of their note lengths, and the pitches ascend and descend in wave-like motions. The frequently repeated notes are manipulated with various fingerings to reveal different harmonics in the series. Anubis is the Egyptian god of the underworld and has two duties: to oversee the mummification process, and to escort the soul to the Scales of Justice where a person's heart is placed upon it to judge whether he has been bad or good.

François Rossé is a prolific composer with more than 400 works of various genres written. ...*sur un îlot de la rivière*... is one of many of his works to be inspired by Asian culture. Quoting (literally) a poem by Confucius called *Ode Kouan Kiu*. An approximate translation of the text:

*Longing for a person one can't have
Awake or asleep, thinking without end
The night progresses slowly
Tossing and turning, thinking of her*

The poem serves as an island of calm amidst a river of turmoil and stress. In the piece Rossé also quotes one of his most

famous works for saxophone, *Le Frêne Égaré*, and the Chinese traditional song, *Yu Lin Ling*. The text at the end of the piece is a Chinese reiteration of ...*sur un îlot de la rivière*...

Etienne Rolin's *Ost Schatten* translates to "Eastern Shadows" and refers to a visit the composer took to Berlin for a music and painting show. The experience of the Berlin wall being taken down was a poignant moment in Rolin's life which explains the German title.

Rolin states "... things that are most interesting are lurking in the shadows and are for artists to unveil. Not to show what is in the visible but to render visible things that do not at first catch the eye or the perception."

The form of the piece is very free and reflects Rolin's love of improvisation. His fluid incorporation of contemporary techniques reveal his own self-taught talents on the saxophone.

Commissioned by Philippe Portejoie and Frédérique Lagarde, *Jonction* is the second piece for this instrumentation (after *Silence For A Disturbed Yell*) for baritone saxophone and piano. If the first piece created a contrast between music of silence evolving into a quasi-theatrical paroxysm, this piece concentrates more on an active rapport between the two partners, without establishing the traditional hierarchy of saxophone accompanied by piano. Sometimes founded on the same acoustic plane, sometimes confronting each other in

autonomy, the two instruments fully live their organological nature (Notes by François Rossé).

Allison Balcetis is in the first year of her DMA studies at the University of Alberta. She holds a Bachelor's degree in music performance and education from Bowling Green State University (Ohio) and a Master's from the Conservatoire National de Région de Bordeaux.

Roger Admiral directs the contempo chamber music studies at the University of Alberta. He is also co-artistic director of Edmonton's Plexoos Ensemble.

In Recital

Po-Yuan Ku, saxophone

Candidate for the Doctor of Music degree
(Performance)

Assisted by

Megdalena Adamek, piano

with guests

Gillian Scarlett, mezzo-soprano

Leigh-Anne Rattray, flute

Kathleen Ludwig, cello

**Alfredo Mendoza and Allison Balcetis,
saxophone**

**Wednesday, March 19, 2008
at 8:00 pm**



**Arts Building
University of Alberta**

Program



**DEPARTMENT OF
MUSIC**

Program

Konzertstück für Zwei Altsaxophone(1933) Paul Hindemith
(1895-1964)
I. Lebhaft
II. Mässig langsam
III. Lebhaft

Alfredo Mendoza, alto saxophone

Le Chant du Veilleur. Estampe Hollandaise (1933) Joaquin Nin
For mezzo-soprano, alto saxophone and piano (1979-1949)

Gillian Scarlett, mezzo-soprano

Épitaphe de Jean Harlow, op. 164. Charles Koechlin
Romance for flute, alto saxophone, and piano (1937) (1867-1950)

Leigh-Anne Rattray, flute

Intermission

ADRIA (1985) Christian Lauba
(b.1952)

Allison Balcetis, alto saxophone

ARS (1992-94) Christian Lauba
Alfredo Mendoza, soprano saxophone

Sonata for Alto Saxophone and Cello (1994) Edison Denisov
Allegro risoluto (b.1929)

Tranquillo

Moderato

Kathleen Ludwig, cello

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Ku.

Program Notes

by Po-Yuan Ku

Konzertstück für Zwei Altsaxophone (1933)

Paul Hindemith was a German composer, violist, violinist, music theorist, conductor and teacher. In 1922, some of his pieces were heard in the International Society for Contemporary Music Festival in Salzburg, which brought him to the attention of international audience. He had sworn an oath to Hitler, had accepted commission from and conducted concerts for official Nazi but he was never a favorite of German government, due to his modern and experimental tendency. On December 6, 1934, Germany Minister of Propaganda, Joseph Goebbels publicly denounced Hindemith as an "tonal noisemaker" in a speech in the Berlin Sports Palace. He finally emigrated to Switzerland in 1938 and then United States in 1940.

Konzertstück was dedicated to the German saxophone virtuoso, Sigurd Rascher. According to his own note, he received this piece in June 1933. However, he never had a chance to perform it because he could not find another good saxophonist to work together with and later Hitler branded the saxophone "Jewish instrument". This piece was premiered on July 29, 1960 at the Eastman School of Music. Rascher programmed this piece into his concert in 1964 and invited Hindemith. He accepted it but already by Christmas 1963, words had reached Rascher that Hindemith had died and never heard the *Konzertstück*.

Le Chant du Veilleur. Estampe Hollandaise for mezzo-soprano, alto saxophone, and piano (1933)

Joaquin Nin was a Cuban pianist and composer. He grew up in Spain but studied and lived in Paris and then Berlin before returning to Havana in 1910. He was known as a composer and arranger of popular Spanish folk music and Spanish Baroque, with strong influence of French impressionism.

Le Chant du Veilleur, composed in 1933, was originally a trio for mezzo-soprano, violin and piano. It was suggested by the French saxophone virtuoso, Jean-Marie Londeix, to arrange the piece into this version for mezzo-soprano, alto saxophone and piano.

(Lyrics translated by Kyle Horch)

The Song of the Watchman

The watchman sets the brazen clock in motion, announcing the break of a new day. He calls out from the towers: "It is time, alas! To separate, to no longer be joined. Already, the woods yonder are awakening with a long shiver". Listen to my calls, young men. The approaching sun is painting the sky with pink and the moon turning to blue in the dying night. What is the watchman song now proclaiming, mortals? "Love one another still, while the night watches over your loves," Ah!

Épitaphe de Jean Harlow, Op. 164. Romance for flute, alto saxophone, and piano (1937)

Charles Koechlin was a French composer, teacher and writer. He studied composition in Paris Conservatory with Massenet and Gabriel Fauré and was a classmate with Florent Schmitt and Maurice Ravel. Fauré had a major influence on Koechlin. In fact Koechlin wrote the first Fauré's biography (1927), a work which is still of referential value. In 1898, Koechlin orchestrated the popular suite of Fauré's *Pelléas et Melisande* and in 1900 assisted Fauré in the production of the huge open-air drama *Prométhée*.

Koechlin's music often uses certain images as a starting point. *Épitaphe de Jean Harlow* is one of a series of works which were inspired by what Koechlin called the "insolent beauty" of the female stars, Great Garbo, Lilian Harvey, Ginger Rogers, Marlene. Jean Harlow was the dazzling platinum blonde comedienne who had died suddenly that year at the age of 26.

ADRIA (1985)

Christian Lauba was born in Sfax (Tunisia) in 1952. After pursuing studies in languages (French, English, Spanish, Portuguese and Italian) at the University of Bordeaux, France, he pursued the study of music. He was awarded the Medal of Honor from the city of Bordeaux in 1984, the Prix SACEM (the Prize of the Society of Authors, Composers and Editors of Music), and the first prize in the Berlin Composition Competition in 1994. Since 1985, his popularity has grown rapidly. In 1992, the Bordeaux Conservatory saxophone studio commissioned a cycle of nine études for saxophones, extended to eleven now, which brought the avant-garde French contemporary saxophone music to an international audience and his reputation to the classical saxophone world.

Adria was commissioned and dedicated to Federico Mondelci who teaches at the Conservatory of Pesaro, Italy. This work was composed in F. Mondelci house on the Adriatic coast in September 1985. "It tries to evoke the scents, the landscapes and the colours of the warm Mediterranean nights before summer dies away." (Lauba) The compositional language here is more abstract even though it includes both contemporary music and the popular music of the Mediterranean area (Tunisia, Greece, Yugoslavia, etc.). The form (fast/slow/fast) is intentionally simple. It allows the composer to fully exploit the new possibilities of performance for the saxophone, including: a variety of attacks (including slap tongue), subtone, *pianississimo* staccato in the altissimo register as well as staccato multiphonics.

ARS (1992-94)

Ars is in the Book Three of Lauba *Neuf Études*, an etude comprised largely of intervals of fourths and fifths within a context of constantly changing tempos and meters. "As it dealt with specific intervals, I started from an imaginary period in the Middle Age to cover four centuries in the history of music in four and a half minutes." (Lauba) The word *Ars* refers to *Ars antiqua* and *Ars nova*.

In the beginning of the piece, the *Ars Antique*, the mixture of the intervals of fourths and fifths and the swiftly changing meters creates a very raw, original and exotic expression. At the end, the *Ars Nova*, the rhythmic drive gradually fades away. The intervals heard at the beginning are now found in a *pianississimo* dynamic and presented in the multiphonics. The composer noted that the chalumeau timbre is perfectly well suited for these intervals.

Sonata for Alto Saxophone and Cello (1994)

Edison Denisov was a Russian composer and usually categorized into "underground" or "nonconformist" division in the Soviet music. He studied mathematics before dedicating his life to music. His composition instructor, Dmitri Shostakovich, enthusiastically supported the decision. In 1951-56, he studied in Moscow Conservatory. He started his own score analysis, music ranging from Mahler, Debussy, Boulez and Stockhausen. In 1979, he was blacklisted as one of the "Khrennikov's Severn" at the Sixth Congress of the Union of Soviet Composers, by its leader Tikhon Khrennikov, for unapproved participation in some festivals of Soviet music in the West. The cycle for soprano and chamber ensemble *Le soleil des Incas* (1964), setting the poems by Gabriela Mistral and dedicated to Pierre Boulez, gave him an international recognition.

In 1970, he wrote *Sonata for Alto Saxophone and Piano*. 24 years later, he tried to develop the same ideas and concepts further and wrote this *Sonata for Alto Saxophone and Cello*. There are three movements in this piece. In the first movement, he develops contrasting musical elements derived from the twelve-tone techniques. In the second movement, it was an exhibition of microtones and timbres of the two instruments. In the last movement, with the jazz elements of walking bass and the highly calculated proportion between the numbers of notes and the beats, such as 7:6, 9:8, 13:12 and etc., he decorates the twelve-tone music with improvisatory flavour.

Upcoming Events

March

28 Friday, 8:00 pm
World Music Concert
Middle Eastern and North African
Music Ensemble
Michael Frishkopf, Director
with special guests
the Najva Persian
Admission: \$15/adult,
\$10/student/senior
Advance tickets are available
exclusively at TIX on the Square,
420-1757, and tickets are available at
the door

29 Saturday, 6:00 pm
University of Alberta
Madrigal Singers 21st Annual Dinner
Concert and Auction
Leonard Ratzlaff, Conductor
Top of the Inn, Delta Edmonton
South Hotel and Conference Centre
4404 Gateway Boulevard, Edmonton
Admission per person: \$100
For ticket information, email:
mads@ualberta.ca or call 492-5306

29 Saturday, 8:00 pm
World Music Concert
Indian Music Ensemble
Sharmila Mathur, Director
Music Beyond Borders!
An Evening of Celebrating Folk and
Classical Indian Music
Featuring:
Expression Through Musical Fusion
Sitar and Tabla Recital
Punjabi Folk Song
Devotional Songs
Guest Artists:
Glen Halls, piano
Vinod Bhardwaj, voice
Garry Kaller, guitar
Manav Gulati, voice
Free admission

30 Sunday, 8:00 pm
University of Alberta Academy
Strings and Academy Winds and
Percussion
Tanya Prochazka and Angela
Schroeder, Conductors
Works by Kurka, Milhaud, Kilar, and
Prokofiev
Admission: \$15/adult, \$10/stud/sen
Advance tickets are available
exclusively at TIX on the Square,
420-1757, and tickets are available at
the door

31 Monday, 12:00 pm
Noon Hour Organ Recital
Janet Chung, Allison Wonnick,
Tristan Cleveland-Thompson,
and Philip Chow
Johann Sebastian Bach *Fantasia
and Fugue in g minor, BWV 542*;
Alexander Glazounoff *Prelude and
Fugue in D*; Max Reger *Introduction
and Passicaglia*
Louis Vierne *Symphony no. 6, op.59*
Free admission

31 Monday, 8:00 pm
Master of Music Recital
Philip Chow, organ
Free admission

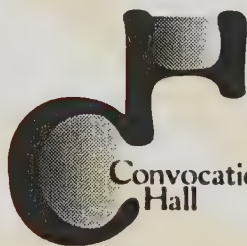
31 Monday, 8:00 pm
Master of Music Recital
in Choral Conducting
Adam Robertson
Holy Trinity Anglican Church,
10037-84 Avenue
Free admission



Unless otherwise indicated Convocation Hall, Arts Building Advance
tickets are available at TIX on the Square, 420-1757,
and tickets are available at the door. Please note: All concerts and events
are subject to change without notice. Please visit our Website:
www.ualberta.ca/music or call 492-0601) for verification of dates.

Noon-Hour Organ Recital
featuring Organists
Janet Chung
Tristan Cleveland-Thompson
Philip Chow
Allison Wonnick

Monday, March 31, 2008
at 12:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Program

Prelude and Fugue in D, BWV 532

Johann Sebastian Bach
(1685-1750)

Janet Chung

Fantasia and Fugue

in G Minor, BWV 542

Johann Sebastian Bach

Allison Wonnick

Prelude and Fugue in D

Alexander Glazounoff
(1865-1936)

Tristan Cleveland-Thompson

Introduction and Passacaglia

Max Reger
(1873-1916)

Janet Chung

Symphony No. 6, Op. 59

V. Final

Louis Vierne
(1870-1937)

Philip Chow

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

March

31 Monday, 8:00 pm
Master of Music Recital
Philip Chow, organ
Works by Bach, Klopppers, Whitlock
and Vierne
Free admission

31 Monday, 8:00 pm
Master of Music Recital
in Choral Conducting
Adam Robertson
Holy Trinity Anglican Church
Free admission

April

3 Thursday, 7:00-8:30 pm
Piano Masterclass
Visiting Artist James Winn
Free admission

4 Friday, 6:30 pm
University of Alberta Concert Choir
Annual Dinner Concert
and Silent Auction
Debra Cairns, Conductor
Crowne Plaza Chateau Lacombe,
10111 Bellamy Hill, Edmonton
Admission per person: \$60
For ticket information, call 492-2384

4 Friday, 8:00 pm
Music at Convocation Hall I
Visiting Artist James Winn, piano
Bach - Busoni *Chorale Prelude*
"Nun freut euch, lieben Christen" ;
Haydn *Andante con Variazioni in f*
minor H. XVII/6 ; Ravel *Gaspard de*
la Nuit ; Beethoven *Sonata in C*
major, Op. 53 "Waldstein"
Admission: \$20/adult, \$15/sen,
\$10/stud. Advance tickets are
available exclusively at TIX on the
Square, 420-1757, and tickets are
available at the door

5 Saturday, 8:00 pm
Master of Music Recital
Alyssa Miller, oboe
Holy Trinity Church
Free admission

6 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
Samuel Barber *Commando March*
William Latham *Three Chorale*
Preludes
Francis McBeth *Masque*
John Paulson *Epinicion*
Franco Cesarini *Huckleberry Finn*
Suite
Admission: \$15/adult,
\$10/student/senior
Advance tickets are available
exclusively at TIX on the Square,
420-1757, and tickets are available
at the door

7 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

7 Monday, 8:00 pm
Happnin'
University of Alberta Jazz Choir
John McMillan, Director
Programs will be made up of
various vocal jazz charts written in
traditional and non-traditional styles.
There will be performances by the
group and some soloists from within
the ensemble.
Admission: \$15/adult,
\$10/student/senior



Unless otherwise indicated

Please note: All concerts and events are subject to change without
further notice. For verification of dates, please visit our

Website: www.ualberta.ca/music or call 492-0601.

Convocation Hall, Arts Building

THE UNIVERSITY OF ALBERTA GRADUATE RECITAL CHOIR

presents

Flower Songs

Music for the coming of Spring



A Master of Music Recital
in
Choral Conducting

Adam Robertson - conductor

Monday, 23 March 2009
7:00 pm

Recital is presented by
JERRY M. ...



Department of Music
University of Alberta

Recital Choir

Sopranos

- Carla Ayles
- Amy Gartner
- Maria Holub
- Melanie Marlin
- Mary-Ellen Rayner
- Hayley Shannon
- Sarah Toane
- Elaine Vooyo

Altos

- Paige Atkinson
- Catherine Benavides
- Ruth Broderon
- Catherine Glasper
- Erin Hooper
- Andrea Jackson
- Laura Jensen
- Erin Passmore
- Jessica Robertson

Tenors

- Iain Gillis
- Justin Jalea
- Doug Laver
- Morris Lo
- Jared Samborski
- Ian Trace
- Andrew Weiss

Basses

- Marvin Dueck
- Chris Giffen
- Martin Hicks
- Kurt Illerbrun
- Matthew Jahns
- Brandon Pauls
- Cameron Pierce
- Jaron Van Dijken
- Anthony Wynne

Adam Robertson, *conductor*

Adam Robertson is currently finishing a Master of Music degree in choral conducting from the University of Alberta. Prior to commencing graduate studies, Adam received a Bachelor of Music degree in vocal performance from the University of Lethbridge (2005). He sang with the University of Lethbridge Singers for six years, touring and competing internationally with that group. In addition, Adam has been involved in numerous honour choirs both provincially and nationally, including the National Youth Choir (2004). In 2004/2005 he directed Lethbridge's Cantare Girls Choir and in 2005/2006, the Avanti women's ensemble. His conducting teachers have included Dr. Debra Cairns, Dr. Robert de Frece, and Dr. George Evelyn. Adam is currently the conductor of the Sherwood Park Festival Singers and the assistant conductor for the University of Alberta Mixed Chorus.



Recital Orchestra

Violin I

- Debra Chang
- Martine denBok
- Amy Kao

Violin II

- Alexandrea Campbell
- Gabor Bartok
- Ryan Herbold

Viola

- Julian Hui
- Jared Samborski

Cello

- Kathleen Ludwig
- Julian Savaryn

PROGRAM

Laus trinitati..... Frank Ferko

I

Haec dies..... William Byrd
Ave verum corpus..... William Byrd
Sing Joyfully..... William Byrd

II

Mass no. 2 in G major..... Franz Schubert
 Kyrie
 Gloria
 Credo
 Sanctus
 Benedictus
 Agnus Dei

Elaine Vooys, *soprano*
Iain Gillis, *tenor*
Chris Giffen, *bass*

-INTERMISSION-

Revey venir du Printans..... Claude Le Jeune

III

Io son la Primavera..... William Hawley

Vita de la mia vita..... William Hawley

La blanche neige..... Francis Poulenc

IV

Five Flower Songs..... Benjamin Britten

To Daffodils

The Succession of the Four Sweet Months

Marsh Flowers

The Evening Primrose

Ballad of Green Broom

V

Geistliches Lied, Op. 30..... Johannes Brahms

VI

Ride On, King Jesus..... arr. Moses Hogan

Text & Translations

Laus trinitati

Laus trinitati,
Que sonus et vita ac creatrix omnium
In vita ipsorum est,
Et que laus angelice turbe
Et mirus splendor archanorum,
Que hominibus ignota sunt, est,
Et que in omnibus vita est.

Haec dies

Haec dies quam fecit Dominus:
Exultemus et Laetemur in ea.
Alleluia.

Ave verum corpus

Ave verum corpus, natum de Maria Virgine:
Vere Passum, immolatum in cruce pro homine,
Cuius latus perforatum unda fluxit et sanguine:
Esto nobis praegustatum in mortis examine.

O dulcis, O pie, O Jesu, Fili Mariae, miserere mei.
Amen.

Sing Joyfully

Sing joyfully unto God our strength;
Sing loud unto the God of Jacob.
Take the song and bring forth the timbrel,
The pleasant harp and the viol.
Blow the trumpet in the new moon,
Even in the time appointed, and at our feast day.
For this is a statute for Israel,
And a law of the God of Jacob.

Mass no. 2 in G

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Miserere nobis.

Praise to the Trinity

Praise to the Trinity
That is sound and life, the maker of all creatures
In their lives,
And that is the praise of the angelic host,
And the marvelous splendor of mysteries
That are unknown to men,
And that is life in everything.

This is the day

This is the day which the Lord hath made:
Let us be glad and rejoice therein.
Hallelujah.

Hail the true body

Hail the true body, born of the Virgin Mary
Truly suffered, sacrificed on the the cross for mankind,
Whose pierced side flowed with water and blood:
Let it be for us, in consideration, a foretaste of death.

O sweet, O kind, O Jesus son of Mary, have mercy on me
Amen.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest.
And on earth peace to men of goodwill.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.
We give thanks to Thee for Thy great glory.
Lord God, Heavenly King,
God the Father almighty
Lord the only begotten son, Jesus Christ

Lord God, Lamb of God, Son of the Father
Who taketh away the sins of the world,
Have mercy on us.

Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Quoniam tu solus sanctus,
Quoniam tu solus Altissimus,
Quoniam tu solus Dominus,
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
Factorem coeli at terrae,
Visibilium omnium, et invisibilium.
In unum Dominum, Jesum Christum,
Filium Dei unigenitum.
Ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto
Ex Maria Virgine:
Et homo factus est.

Crucifixus etiam pro nobis: sub Pontio Pilato
Passus et sepultus est.
Et resurrexit tertia dei, secundum Scripturas.
Et ascendit in coelum:
Sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Judicare vivos et mortuos:
Cujus regni non erit finis.

Credo in Spiritum Sanctum, Dominum, et vivificantem:
Qui ex Patre et Filio procedit.
Qui cum Patre et Filio simul adoratur,
Qui cum Patre et Filio conglorificatur:
Qui locutus est per Prophetas.

Confiteor unum baptisma in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini
Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
Miserere nobis.

Who taketh away the sins of the world,
Receive our prayer.
For Thou alone art Holy,
For Thou alone art Most High,
For Thou alone art Lord
Thou alone art Most High, Jesus Christ.
With the Holy Ghost in the glory of God the Father
Amen.

I believe in one God, the Father almighty,
Maker of heaven and earth
Of all things visible and invisible.
In one Lord, Jesus Christ,
The only begotten Son of God.
Born of the Father before all ages.
God from God, light from light
True God from True God.
Begotten, not made, of one substance with the Father
By whom all things were made.
Who, for us men
And our salvation, descended from heaven
And was made flesh, by the Holy Spirit,
Of the Virgin Mary:
And was made man.

Crucified, also for us, under Pontius Pilate
Suffered and was buried.
And rose again the third day, according to the scriptures.
And ascended into heaven:
He sits at the right hand of the Father
And will come again in glory
To judge the living and the dead:
Of His kingdom there will be no end.

I believe in the Holy Spirit, Lord, and giver of life
Who proceeds from the Father and the Son.
Who, with the Father and the Son, is adored,
Who, with the Father and the Son is glorified:
Who spoke through the prophets.

I confess one baptism for the remission of sins
And I await the resurrection of the dead.
And the life of ages to come.
Amen.

Holy, holy, holy,
Lord God of Hosts
Heaven and earth are full of Thy glory
Hosanna in the highest.

Blessed is he who cometh in the name of the Lord
Hosanna in the highest.

Lamb of God, who taketh away the sins of the world:
Have mercy on us.

Agnus Dei, qui tollis peccata mundi:
Miserere nobis.
Agnus Dei, qui tollis peccata mundi:
Dona nobis pacem.

Revecy venir du Printans

Revecy venir du Printans
L'amoureux' et belle saison

Le courant des eaus recherchant
Le canal d'été s'éclaircît;
Et la mer calme de ces flots
Amolît le triste courrous:
Le Canard s'egaye plonjant
Et se lave coint dedans l'eau;
Et la grû' qui fourche son vol
Retraverse l'air et s'en va.

Revecy venir du Printans
L'amoureux' et belle saison

Le Soleil éclaire luizant
D'une plus Séréine clairté:
Du nuage l'ombre s'enfuit,
Qui se iou' et court et noircît.
Et foretz et champs et coutaus
Le labeur humain reverdît,
Et la prê' découvre ses fleurs

Revecy venir du Printans
L'amoureux' et belle saison.

De Venus le filz Cupidon
L'univers semant de ses trais
De sa flamme va réchaufér,
Animaus, qui volet en l'air,
Animaus, qui rampet au chams
Animaus, qui naget aux eaus
Ce qui mesmement ne sent pas
Amoureux se fond de plaizir.

Revecy venir du Printans
L'amoureux' et belle saison.

Rions aussi nous: et cherchons
Les ébas et ieus du Printans
Toute chose rit de plaizir:
Sélebrons la gaye saison,

Revecy venir du printans
L'amoureux' et belle saison.

Io son la Primavera

Io son la Primavera,
Che lieta, o vaghe donne, a voi ritorno
Col mio bel manto adorno
Per vestir le campagne d'erbe e fiori
E svegliarvi nel cor novelli amori.

Lamb of God, who taketh away the sins of the world
Have mercy on us.
Lamb of God, who taketh away the sins of the world
Grant us peace.

Here again comes the Spring

Here again comes the Spring
The amorous and fair season.

The currents of water that seek
The canal in summer become clearer;
And the calm sea
Soothes the sad anger of its waves.
The duck, elated, dives
And washes itself quietly in the water.
And the crane that branches off in flight
Recrosses the air and flies away.

Here again comes the Spring,
The amorous and fair season.

The sun shines brightly
With a calmer light.
The shadow flees from the cloud,
From him who sports and runs and darkens.
And forests and fields and slopes
Human labor makes green again,
And the prairie discovers its flowers.

Here again comes the Spring,
The amorous and fair season.

Cupid, the son of Venus
Seeding the universe with his arrows,
With his flame will rekindle
Animals that fly in the air,
Animals that crawl in the fields,
Animals that swim in the seas.
Even those who do not feel
Amorous melt in pleasure.

Here again comes the Spring,
The amorous and fair season.

Let us, too, laugh: and let us seek
The sports and games of Spring:
Everything smiles with pleasure;
Let us celebrate the merry season.

Here again comes the Spring,
The amorous and fair season.

I am Spring

I am Spring
Who gladly, lovely women, returns to you
With my beautiful, embellished mantle
To dress the countryside in greenery and flowers
And to arouse in your hearts new loves.

A me Zeffiro spira,
A me ride la terra e'l ciel sereno;
Volan di seno in seno
Gli Amoretti vezzosi a mille mille,
Chi armato di stral, di chi faville.

E voi ancor gioite,
Godete al mio venir tra risi e canti;
Amate i vostri amanti
Or che'l bel viso amato april v'infiora:
Primavera per voi non torna ognora.

Vita de la mia vita

Vita de la mia vita,
Tu mi somigli pallidetta oliva
O rosa scolorita;
Nè di beltà sei priva,
Ma in ogni aspetto tu mi sei gradita,
O lusinghiera o schiva;
E se mi segui o fuggi
Soavemente mi consumi e struggi.

La blanch neige

Les anges les anges dans le ciel
L'un est vêtu en officier
L'un est vêtu en cuisinier
Et les autres chantent

Bel officier couleur du ciel
Le doux printemps longtemps après Noël
Te médaillera d'un beau soleil
D'un beau soleil

Le cuisinier plume les oies
Ah ! tombe neige
Tombe et que n'ai-je
Ma bien-aimée entre mes bras

Five Flower Songs

To Daffodils

Fair daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attain'd his noon.
Stay, stay,
Until the hasting day
Has run
But to the evensong;
And having pray'd together, we
Will go with you along.

For me the Zephir sighs,
for me the earth laughs, as do the serene heavens;
From breast to breast fly
The charming Amoretti by the thousands,
Armed with arrows and with torches.

And you, again delighted,
Take pleasure in my coming amidst laughing and song;
Love your lovers
Now, while April adorns lovely faces with flowers
Spring for you will not return forever.

Life of my life

Life of my life,
You are to me like a pallid olive
Or a fading rose;
Nor are you deprived of beauty,
But in every way you please me,
Whether you flatter or shun;
And whether you follow me of flee
Softly you consume and melt me.

The white snow

Angels angels in the sky
One is dressed as an officer
One is dressed as a chef
And the others sing

Beautiful officer, color of the sky,
Sweet Spring, long after Christmas,
Will bedeck you with a beautiful sun
A beautiful sun

The chef plucks the geese
Ah! The snow falls
Falls, and what have I not?
My beloved in my arms

We Have short time to stay, as you,
We have as short a spring;
As quick a growth to meet decay,
As you, or anything,
We die,
As your hours do, and dry
Away,
Like to the summer's rain;
Or as the pearls of morning's dew,
Ne'er to be found again.

The Succession of the Four Sweet Months

First, April, she with mellow showers
Opens the way for early flowers;
Then after her comes smiling May,
In a more rich and sweet array;
Next enters June, and brings us more
Gems than those two that went before;
Then, lastly, July comes, and she
More wealth brings in than all those three.

Marsh Flowers

Here the strong mallow strikes her slimy root,
Here the dull night-shade hangs her deadly fruit;

On hills of dust the henbane's faded green,
And pencil'd flower of sickly scent is seen;

Here on its wiry stem, in rigid bloom,
Grows the salt lavender that lacks perfume;

At the wall's base the fiery nettle springs,
With fruit globose and fierce with poison'd stings;

In ev'ry chink delights the fern to grow,
With glossy leaf and tawny bloom below;

The few dull flowers that o'er the place are spread
Partake the nature of their fenny bed;

These, with our see-weeds, rolling up and down,
Form the contracted Flora of our town.

The Evening Primrose

When once the sun sinks in the west,
And dewdrops pearl the evening's breast;
Almost as pale as moonbeams are,
Or its companionable star,
The evening primrose opes anew
Its delicate blossoms to the dew;
And, hermit-like, shunning the light,
Wastes its fair bloom upon the night,
Who, blindfold to its fond caresses,
Knows not the beauty it possesses;
Thus it blooms on while night is by;
When day looks out with open eye,
'Bashed at the gaze it cannot shun,
It faints and withers and is gone.

Ballad of Green Broom

There was an old man lived out in the wood,
And his trade was a-cutting of broom, green broom,
He had but one son without thought without good
Who lay in his bed till 'twas noon, bright noon.

The old man awoke one morning and spoke,
He swore he would fire the room, that room,
If his John would not rise and open his eyes,
And away to the wood to cut broom, green broom.

So Johnny arose and slipp'd on his clothes
And away to the wood to cut broom, green broom,
He sharpen'd his knives, and for once he contrives
To cut a great bundle of broom, green broom.

When Johnny pass'd under a Lady's fine house,
Pass'd under a Lady's fine room, fine room,
She call'd to her maid: "Go fetch me," she said,
"Go fetch me the boy that sells broom, green broom!"

When Johnny came into the Lady's fine house,
And stood in the Lady's fine room, fine room,
"Young Johnny" she said, "Will you give up your trade
And marry a lady in bloom, full bloom?"

Johnny gave his consent, and to church they both went
And he wedded the Lady in bloom, full bloom;
At market and fair, all folks do declare,
There's none like the Boy that sold broom, green broom.

Geistliches Lied

Laß dich nur nichts nicht dauren mit Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille!

Was willst du heute sorgen auf morgen?
Der Eine steht allem für,
der gibt auch dir das Deine.

Sei nur in allem Handel ohn' Wandel,
steh feste, was Gott beschleußt,
das ist und heißt das Beste.
Amen.

Ride On, King Jesus

Ride on, King Jesus,
Ride on, the conquerin' king.
Oh, Ride on, King Jesus, ride on.
No man can a-hinder thee.

I was but young when I begun
But now my race is almost done.

King Jesus rides a milk white horse.
The ribber of Jordan he did cross.

He's the king and the Lord of all.
He's the first and He's the last.
He's the Lord of Lords.
He's the Prince of peace.

Ride on, King Jesus...

Spiritual Song

Do not let yourself continue to mourn
Be still, as God wills,
So be cheerful, my soul!

Why do you worry about tomorrow, today?
The One who stands for all
Gives you what is yours.

Only be steadfast in all your dealings
Stand firm, what God decides,
That is and is meant to be the best.
Amen.

Recital

Alyssa Miller, oboe
& Tom King, piano

Saturday 5 April 2008

8:00 pm

Holy Trinity Anglican Church

10037 – 84 Avenue

Free Admission

Programme

...

Pièce en forme de habanera (1907)

Maurice Ravel (1875 – 1937)

Concerto in C Major, RV 477

Antonio Vivaldi (1678 – 1741)

- I. Allegro non molto
- II. Larghetto
- III. Minuetto

Sonate pour Hautbois et Piano (1947)

Henri Dutilleul (1916 –)

- I. Aria
- II. Scherzo
- III. Final

...

Intermission

...

Concerto in D Major (1945, rev. 1948)

Richard Strauss (1864 – 1949)

- I. Allegro moderato
- II. Andante
- III. Vivace

Reception to follow

Alyssa Miller ... born and raised in British Columbia, Alyssa moved to Edmonton at 18 to further her musical studies at the University of Alberta. Following the completion of her Bachelor degree in Music Performance with Distinction in 2006, she continued her training with Beth Levia at the University of Alberta, entering the Master in Music program. Alyssa has been active within the University's music department since 2001, serving as principal oboe for the Symphonic Wind Ensemble and Symphony Orchestra for many of those years.

Alyssa is active in the Edmonton region as a freelance musician, chamber instrumentalist, coach and clinician, and has performed with Da Camera Singers, Pro Coro Canada, Opera Nuova, Concordia Symphony Orchestra, University of Calgary Wind Ensemble, and various small orchestras and chamber ensembles throughout the city.

Tom King ... born and raised in Regina, Saskatchewan, pianist Tom King began his post-secondary piano studies at the University of Alberta with pianist Stephane Lemelin. Tom then spent a year in Bergen, Norway, specializing in Scandinavian music with some of Norway's finest pianists at the Grieg Academy. Tom later returned to Canada and received his Bachelor of Music degree from the University of Ottawa studying with Andrew Tunis.

Tom has spent time in residency at the Banff Centre for Performing Arts studying with pianists Angela Cheng and Anton Kuerti among others, and has been heard in recital on CBC radio. As well as being in demand as an accompanist and teacher, Tom is also an accomplished jazz pianist, performing throughout Western Canada.

Special Thanks

...

Beth Levia

Tom King

Dr. William Street

Dr. Angela Schroeder

Dr. Roger Admiral

Dr. Leonard Ratzlaff

Dr. Fordyce Pier

Dr. Malcolm Forsyth

Wendy Grasdahl

Lynda and Stewart Miller

Dalen Brestrich

Court Laslop

Carlita Smith

...

This recital is presented in partial fulfillment of requirements
for Ms. Miller's Master of Music degree at the
University of Alberta, Edmonton, Canada.



Madrigal Singers

Leonard Ratzlaff, conductor

2008 Ireland Tour

April 28 – May 10, 2008



Program

I

Jubilate Deo Giovanni Gabrieli
(1556-1612)

Two German motets Gottfried August Homilius
(1714-1785)

1. Machet die Tore weit

2. Seid fröhlich in Hoffnung

Megan Chartrand, Mary Ellen Rayner, soprano

Rebecca Claborn, Erin Hooper, alto

Iain Gillis, Ryan Herbold, tenor

Christopher Giffen, Damon MacLeod, bass

Hosanna to the Son of David Thomas Weelkes
(1575-1623)

II

Hail, Gladdening Light Charles Wood
(1866-1926)

O Lord, our Governour Healey Willan*
(1880-1968)

Rover Lai, organ

Cantique de Jean Racine Gabriel Fauré
(1845-1924)

Jessica Robertson, piano

Das ist ein köstliches Ding Georg Schumann
(1886-1945)

III

Two Psalms

from **Taaveti Laulu** (Psalms of David)

1. Taaveti Laul 104
2. Õnnis on inimene

Cyrrillus Kreek
(1889-1962)

Two Motets

1. Hymne à la Vierge
2. O salutaris hostia

Pierre Villette
(1926-1998)

Salus aeterna

Gabriel Jackson
(b. 1962)

IV

Te Deum

Leonard Enns*
(b. 1948)

V

Si ch'io vorrei morire

Claudio Monteverdi
(1567-1643)

Lay a garland

Robert Pearsall
(1827-1899)

Let not my love be called idolatry

Andrew Ager*
(b. 1962)

Sure on this shining night Under the willow tree

Samuel Barber
(1910-1981)

Gillian Scarlett, soprano
Jessica Robertson, piano

VI

Drei Quartette, Op. 31

Johannes Brahms

(1833-1897)

1. Wechsellied zum Tanze

2. Neckereien

2. Der Gang zum Liebchen

Christine Eggert Jones, piano

VII

Three Alberta Folksongs

Arr. Trent Worthington*

1. Flunky Jim

2. Soldier's Cry

3. The Alberta Homestead

Brynn MacDonald, soprano

Christopher Giffen, Mark Tolley, baritone

Motherless Child

Arr. Craig Hella Johnson

Amy Gartner, soprano

Didn't My Lord Deliver Daniel

Arr. Moses Hogan

*Canadian composer

Text translations

Jubilate Deo

O be joyful in the Lord, all ye lands, for the man shall be blessed who fears the Lord. The God of Israel, may He join you and may He be with you; may He send you help from His holy place and from Zion. May the Lord bless you out of Zion, the Lord who made heaven and earth.

O be joyful in the Lord, all ye lands. Serve the Lord with gladness!

Machet die Tore weit

Lift up your heads, o ye gates, lift yourselves up, you everlasting doors, that the king of glory may come in. Who is the king of glory? The Lord strong and mighty, the Lord mighty in battle, the Lord God of Sabaoth.

Seid fröhlich in Hoffnung

Let hope keep you joyful; in trouble stand firm; persist in prayer.
(Chorale)

Without wavering or worry, the believer must be steadfast and, even in the face of death, show quiet confidence and courage.

Cantique de Jean Racine

O Redeemer divine, our sole hope of salvation, eternal Light of the earth and the sky, we kneel in adoration.

O Saviour, turn on us thy loving eye. Send down on us the fire of thy grace all-consuming, whose wondrous might dispersed the powers of hell, and rouse our slumbering souls with radiance, that they may waken thy mercy to tell!

O Christ, bestow thy blessings on us, we implore thee who here are gathered on penitent knee, accept the hymns we chant unto thy everlasting glory, and these thy gifts we return unto Thee!

Das ist ein köstliches Ding

This is a precious thing, to give thanks to the Lord, and to sing praises to your name, thou highest, in the morning your grace, in the evening your goodness, and in the night your truth proclaim, for, Lord, you let me joyfully sing of your works, and I praise the accomplishments of your hands. Lord, how great are your works.

The righteous will be flourishing like a palm tree, and will thrive like a cedar in Lebanon. And when they become old, they will yet bloom and flourish and proclaim your goodness. This is a precious thing, to give thanks to the Lord, and to sing praises to your name, thou highest, in the morning your grace, in the evening your goodness, I want to sing to you, you faithful God. It is a precious thing to give thanks to you my God.

Taaveti Laul 104 (Psalm 104)

Bless the Lord, my soul:
O Lord, my God, thou art great indeed,
Countless are the things thou has made, O Lord.
Thou hast made all by thy wisdom.
Glory to the Father, the Son and the Holy Spirit,
Now and forever. Amen.

Õnnis on inimene

Happy is the man who does not take the wicked for His guide.
The Lord watches over the way of the righteous, but the way of the wicked is doomed.
Worship the lord with reverence, and rejoice with trembling.
Happy are all who find refuge in Him.
Rise up, Lord, save me, O my God.
Glory to the Father, the Son, and the Holy Spirit,
Now and forever. Amen.

Hymne à la Vierge (Hymn to the Virgin)

O fairest Virgin Mary,
Your soul finds in the Lord perfect love;
He clothes you in robes of grace
Like a bride attired with jewels.
Alleluia. I will sing thy praise,
O Lord, For thou hast looked after me,
and covered me with the veil of innocence.

You were born before the hills,
O wisdom of the Lord,
Gate of Redemption,
Blessed be he who walks in your steps
And tunes his heart To the counsels of your voice. Alleluia.
I will sing thy praise, O Lord,
For thou hast made me, before dawn,
For thou has made me precede the Gushing forth of springs.

Before the stars you were there,
Mother of the Creator,
In the highest Heaven;
When God was setting the limits of the world
you shared his love As you laboured with him.
Alleluia O fairest Virgin Mary

O Salutaris

O saving Victim opening wide
The gate of heaven to man below!
Our foes press on from every side:
Your aid supply, Your strength bestow.

To Your great name be endless praise
Immortal Godhead, one in three!
O grant us endless length of days,
In our true native land to be. Amen

Salus aeterna

Eternal savior, unfailing life of the world, everlasting light and truly our redemption,
grieving for the ages doomed to perish by the by the power of the temptor, while not
forsaking the heights, you came down to the depths by your own mercifulness.

Swiftly, by your uncompelled grace assuming human form, you brought salvation to all
that was earthly and lost, bringing joy to the world.

O Christ, cleanse our souls and bodies that we may inhabit dwellings of light.

By your first advent forgive us, and in the second set us free, so that, when the great light
has dawned, you will judge all things, so that, clothed in the rainment of incorruption, we
may follow swiftly wherever your footsteps will lead.

Si, ch'io vorrei morire

“Yes, I would like to die!”
Love, now that I kiss the beautiful lips of my beloved sweetheart.
Ah, dear, sweet tongue, give me kisses so moist
That I perish from their sweetness upon her breast!
Ah, my life, please crush me to your white bosom; I faint!
Ah, lips, ah, kisses, ah, tongue, I say once more:
“Yes, I would like to die!”

Wechsellied zum Tanze (Dialogue at the dance)

The indifferent ones:
Come with me to the dance, o beauty;
dancing is right for a festive day.
You can become my sweetheart if you are not,
but if you will never be, we can just dance.
Come with me to the dance, o beauty;
dancing glorifies a festive day.

The tender ones:

Without you, dearest, what would a festival be?
Without you, my sweet, what would a dance be?
If you were not my sweetheart, I would not want to dance.
If you stay my sweetheart forever, life will be a celebration.
Without you, dearest, what would a festival be?
Without you, my sweet, what would a dance be?

The indifferent ones:

Let them love, but let us dance!
Languishing love shuns the dance.
Let us merrily weave about in spinning rows,
and let the others creep off into the twilit wood.
Let them love, but let us dance!
Languishing love shuns the dance.

The tender ones:

Let them twirl, and let us wander!
Wandering in love is a heavenly dance.
Cupid is nearby and hears this mockery;
he will have revenge someday - and soon!
Let them twirl, and let us wander!
Wandering in love is a heavenly dance.

Neckereien (Teasing)

It's true, my dear, I am now courting,
and I will establish you as my wife;
you will be mine, my dear, truly mine,
and even if you don't also want it.

"Then I'll become a dove with a white form -
I will fly from you, fly into the wood,
and so I may not be yours, may not be yours:
that hour will never come."

I have a flintlock that can fire quickly -
I'll shoot the dove down in the wood;
You will be mine, my dear, truly mine,
and even if you don't also want it.

"Then I'll become a little fish, a golden fish -
I'll spring into the fresh water;
and so I may not be yours, may not be yours:
that hour will never come."

I have however a net that fishes very well;
I will catch me this golden fish in the water.
You will be mine, my dear, truly mine,
and even if you don't also want it.

Neckereien (Teasing), cont'd

"Then I'll become a hare, full of swiftness -
and run in the fields, the broad fields.
and so I may not be yours, may not be yours:
that hour will never come."

I have however a hound that's smart and fine;
he'll catch me that hare in the fields.
You will be mine, my dear, truly mine,
and even if you don't also want it.

Der Gang zum Liebchen (The path to the beloved)

The moon gleams down,
I should yet again
Go to my darling,
How does she fare?

Alas, she's despondent
And laments and laments,
That I will never see her
Again in her life!

The moon sinks,
I hurry off briskly -
Hurrying so that nobody
Shall steal my love away.

O coo, you doves!
O whirl, you breezes!
- So that nobody
Shall steal my love away!

University of Alberta Madrigal Singers 2007–2008 Tour Choir

Leonard Ratzlaff, Conductor

Marvin Dueck, Assistant Conductor

Soprano

Irene Bosma

Megan Chartrand*

Kimberly Denis

Christine Eggert-Jones*

Amy Gartner*

Brynn MacDonald*

Melanie Marlin

Mary-Ellen Rayner

Eve Richardson

Shelley Roth

Gillian Scarlett (President)*

Elaine Vooy's

Alto

Sable Chan

Rebecca Claborn

Martine denBok

Erin K. Hooper

Sarah Howe*

Kathleen Ludwig

Christine Pask

Erin Passmore*

Jessica Robertson

Abra Whitney*

Tenor

Jeremy Block

Iain S. Gillis*

Ryan Herbold

Justin Jalea

Guillaume Laroche

Cole MacIver

John K. Pattison

Bass

Adam Arnold

Denis Arsenault

Adam Browne

Kyle Carter

Marvin Dueck (Assistant Conductor)*

Christopher Giffen

Rover Lai

Brendan Lord

Damon MacLeod

Mark Tolley

Anthony Wynne

*Members of Executive Committee

University of Alberta Madrigal Singers

From their beginnings in 1978 as a twelve-voice early music ensemble, the University of Alberta Madrigal Singers has grown to a choir of 40 singers which draws on music from all periods and styles for its repertoire. The choir's membership is comprised of mainly music students but is open to singers from across campus through auditions each September.

The Madrigal Singers perform in Convocation Hall on the University of Alberta campus, and at other venues in Edmonton, including the Francis Winspear Centre for Music, Edmonton's highly acclaimed concert hall, and various churches. They have sung frequently as guests of the Edmonton Symphony, including Ravel's *Daphnis et Chloe* in 2001, and the orchestra's *Messiah* performances in 2003 and 2007, and have guested with the Alberta Baroque Ensemble (Christmas concerts 2005 and 2006). The Canadian Broadcasting Corporation (CBC) frequently records their concerts for regional and national broadcast. Beyond Edmonton, the choir has toured extensively in western Canada, and in recent years has participated in *University Voices*, a biennial festival of Canadian university choirs held in Toronto. They have received invitations to perform at *Podium*, the national conference of the Association of Canadian Choral Conductors, and in February 2005 were invited to perform at the National Convention of the American Choral Directors Association in Los Angeles.

The Madrigal Singers have been frequent finalists in the CBC Competition for Amateur Choirs, winning first prize in the Mixed Choir category in 1992, 1996, 1998, and 2004. International competition successes have included first prizes at the Robert Schumann Competition in Germany in 1995 and the Cork International Competition in Ireland in 1999, and third prize at the Marktoberdorf International Chamber Choir Competition in 1997.

The Madrigal Singers have released four recordings, *Musicians Wrestle Everywhere* (1997); *Balulalow: Anthems, Carols and Lullabies for Christmas* (1999), which won the National Choral Award from the Association of Canadian Choral Conductors (ACCC) for best Canadian choral recording that year; *My soul, There is a Country ...* (2001), which includes the premiere recording of British composer Gavin Bryar's *On Photography*, as well as other British and Canadian music; and most recently, *The Passing of the Year* (2004), featuring the first recording of British composer Jonathan Dove's song cycle by that name for double chorus and piano, as well as music for unaccompanied choir and for choir and organ. *The Passing of the Year* received the ACCC's National Choral Award for CD recording in 2006. Canadian composers featured on these four discs include Andrew Ager, Allan Bevan, Leonard Enns, James Rolfe and Ruth Watson Henderson. These discs are available for sale following the concert.

Leonard Ratzlaff, conductor

A member of the University of Alberta Department of Music faculty since 1981, Leonard Ratzlaff obtained his graduate degrees in choral conducting from University of Iowa, working with Don Moses and Richard Bloesch. His dissertation on Bruckner's *Te Deum* earned him the American Choral Directors Association Julius Herford Dissertation Prize. His duties include teaching and co-supervising the U of A's graduate program in choral conducting, and for the past five years he has served as chair of the Department. In addition to his work with the Madrigal Singers, he directs the Richard Eaton Singers, a symphonic chorus that frequently collaborates with the ESO and which recently performed at conferences in Victoria BC and St. John's NF. He conducted the National Youth Choir of Canada in 2000, and is a past president of the Association of Canadian Choral Conductors. Recent honours include his induction into the City of Edmonton Cultural Hall of Fame and receiving a University of Alberta Undergraduate Teaching Award (2001), the Richard Eaton Choral Award by the Alberta Choral Federation (2002), the Queen's Jubilee Medal for distinguished service to Canadian choral music (2002), the Alberta Order of Excellence (2003) and, most recently, Member of the Order of Canada (2004). He is a frequent guest lecturer, clinician and adjudicator across Canada and in the US.

Tour Itinerary

Saturday, April 26, 8:00 pm
MacDougall United Church
Edmonton, Alberta, Canada

Wednesday, April 30, 8:00 pm
St. Patrick's Church, Dublin

Friday, May 2, 11:00 am
Tory Top Library, Cork

Saturday, May 3, 8:00 pm
Fleischmann International Trophy Competition
54th Cork International Choral Competition
City Hall, Cork

Sunday, May 4, 12 noon
Participation in Mass, St. Francis Church, Cork

Sunday, May 4, 7:30 pm
Closing Gala Concert
City Hall, Cork

Tuesday, May 6, 8:30 pm
St. Mary's Parish Church, Killarney

Thursday, May 8, 8:15 pm
Benefit Concert for *Music Matters*
Slatefort House, Loughrea

Acknowledgments

The Madrigal Singers wish to thank the following organizations and individuals for their generous support of the choir:

Alberta Foundation for the Arts

Jerry and Gail Korpan

Roger and Libby Smith

Arnold J Voth Corporation

Lewis and Valerie Warke

Edward Wiebe and Marcia Johnson

Mr and Mrs Gillis

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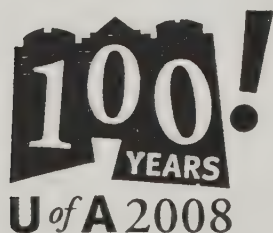
The Department of Music

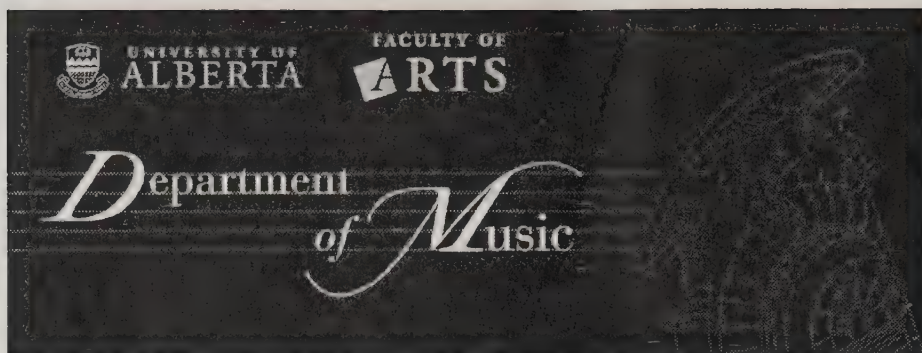
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The Madrigal Singers also acknowledge ACFEA Tour Consultants and their representatives Rachel Flamm and Erin Harlan for their assistance in organizing this tour.



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In-person auditions highly recommended, and required for Canadian applicants.

Audition date: **January 20, 2009**

All supporting documentation including transcripts, references, and audition and assistantship application forms must be received by **January 15, 2009.**

For additional information regarding programs and available scholarships contact:

The Graduate Coordinator, Department of Music
3-82 Fine Arts Building, University of Alberta
Edmonton, Alberta, Canada T6G 2C9

Telephone: (780) 492-3263 Fax: (780) 492-9246

Website Address: <http://www.ualberta.ca/music>

The University of Alberta Department of Music presents:

Faculty Recital



Organ Recital on the 1909-Casavant

Marnie Giesbrecht with Joachim Segger

Sunday, September 21, 2008 at 7:00 pm

First Presbyterian Church

10025-105 Street



UNIVERSITY OF ALBERTA
Homecoming
SEPT. 18-21 2008



DEPARTMENT OF
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Program

| | |
|--|--------------------------------------|
| Prelude and Fugue in A Major, BWV 536 | Johann Sebastian Bach (1685–1750) |
| Prelude, Fugue and Variation, Op18 (1862) | César Franck (1822–1890) |
| Fantasie in E-Flat Major (1857) | Camille Saint Saëns (1835–1921) |
| Grand Choeur dialogué (1881) | Eugène Gigout (1844–1925) |
| Improvisation | Joachim Segger |
| Symphony № 6, Op 42 (1887) I. Allegro | Charles Marie Widor (1844–1937) |
| Choral and Variations on Veni Creator, Op 4 (1930) | Maurice Duruflé (1902–1986) |
| Rhapsody for Organ Duet (1992) | Naji Hakim (b. 1955) |

Marnie Giesbrecht

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician.

Educated at the University of Alberta, the Eastman School of Music, Rochester, NY and the Mozarteum, Salzburg, Austria, Dr Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance and related subjects. She is also Adjunct Professor of Music at The King's University College and Co-Music Director (with Joachim Segger) at First Presbyterian Church in Edmonton. As music directors, Giesbrecht and Segger oversaw the restoration and renovation of the 1909 3-manual Casavant organ, completed in 2007.

She was national president of the Royal Canadian College of Organists from 2000 to 2002 and Co-Chair (with Joachim Segger) of Windspiration: Edmonton Organ Festival and RCCO national convention in 2007. Currently Giesbrecht and Segger are directing the RCCO Sundays at 3 Organ Recital Series and Marnie serves on the scholarships and educational committees (so do see her about learning to play the organ!) Dr. Giesbrecht is Chair of the Davis Organ Maintenance and Performance Trust Advisory Committee.

Marnie Giesbrecht performs and records with Joachim Segger as Duo Majoya. Their programs and CDs present a kaleidoscopic variety of organ duets, piano duets and organ and piano duos. Hear them playing a program of organ and piano duets at First Presbyterian Church on Sunday, January 11th, 2009 when they will give the premiere performance of "Destinations" for organ and piano by Cheryl Cooney.

Joachim Segger

Joachim Segger is a versatile musician who regularly performs piano solo and various duo and chamber recitals as well as concertos. Educated at the Eastman School of Music in Rochester, N.Y., the University of Alberta, Canada and the Mozarteum in Salzburg, Austria, he has performed in various venues throughout North America, Europe and South Africa including Carnegie Recital Hall, N.Y.

Dr Segger is Professor of Music at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. A church organist since the age of nine, Joachim has given workshops on improvisation at national conventions in the US and Canada and was traveling clinician for the Royal Canadian College of Organists in 2005.

Segger's piano professors include Ernesto Lejano and Helmut Brauss (University of Alberta), Kurt Neumüller (Mozarteum, Salzburg), Cécile Staub Genhart (Eastman School of Music) and Menahem Pressler (University of Indiana). One of the youngest students at Eastman to receive the Performer's Certificate, he also won the Concerto Competition and performed the Prokofiev Piano Concerto No. 2 with the Eastman Philharmonia conducted by David Effron.

Joachim and his wife Marnie Giesbrecht collaborate as Duo Majoya. In addition to playing piano duet repertoire, they play organ duets, and organ and piano duos. Their concert programs and CDs are broad in scope, including transcriptions, improvisations (Joachim) and new music. Their performances and recordings are received with critical acclaim. Works for organ and piano by several Canadian composers have been commissioned for Duo Majoya. For more information, visit www.majoya.com

On behalf of the RCCO Sundays at 3,
Joachim and Marnie invite
and heartily encourage you to attend the
First Winona and Stuart Davis Memorial Concert
with virtuoso French organist Vincent Dubois,
on Sunday, October 5 at 3:00 pm
at the Winspear Centre for Music

Upcoming *Noon Hour Organ Recital* — Monday, September 29
at 12:00 pm, Convocation Hall, Arts Building, University of Alberta

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

PANOCHA STRING QUARTET



Jiri Panocha, violin

Pavel Zejfart, violin

Miroslav Sehnoutka, viola

Jaroslav Kulhan, cello

Sunday, November 9, 2008 – 8:00 pm
Convocation Hall, Arts Building, University of Alberta



DEPARTMENT OF
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THIS EXTRAORDINARY CONCERT IS OFFERED
TO COMMEMORATE THE 90TH ANNIVERSARY
OF FOUNDING OF CZECHOSLOVAKIA
ON 28.OCTOBER 1918,

AND

TO CELEBRATE THE 40TH YEAR OF EXISTENCE
OF THE PANOCHA QUARTET
WITH ORIGINAL MEMBERS

Co-sponsored by Czechoslovak Society of Arts and Sciences of Alberta SVU
and the Wirth Institute for Austrian and Central European Studies

Program

- | | |
|-------------------------------------|----------------|
| Quartet in D Minor | Jakub Jan Ryba |
| Adagio | (1765-1815) |
| Menuetto-Kanon. Poco allegretto | |
| Scherzo. Allegro | |
| Quartet № 2 in G Major, Op 8 (1878) | Zdeněk Fibich |
| Allegro moderato | (1850-1900) |
| Adagio | |
| Scherzo. Allegro scherzando | |
| Allegro | |

Intermission

- | | |
|-------------------------------------|----------------|
| Quartet № 13, Op106 (1895) | Antonín Dvořák |
| Allegro moderato | |
| Adagio ma non troppo | |
| Molto vivace | |
| Andante sostenuto-Allegro con fuoco | |

Program Notes

Jakub Jan Ryba (1765-1815) is one of the best known names in his home country, thanks to his one most enduring composition – The Czech Christmas Mass. This “nativity in tones” has the same meaning (and the same exposure) for the Czechs as Handel’s Messiah has for the British Commonwealth music lovers. However, Ryba, one of the best educated village schoolmasters of his time, has written more than one thousand sacred and secular compositions. These include 49 masses, 72 string quartets, innumerable other pieces of chamber music (sonatas, duos, trios, quintets etc) as well as many compositions for orchestra including symphonies, concertos and many songs on Czech texts. While any schoolmaster of that time had to be first and foremost a good musician and composer, commonly performing at palaces, churches and other venues of people’s gathering, Ryba was an extraordinary case. Under the guidance of his father (who was also a village schoolmaster), the young Jakub Jan has learned singing, violin, cello and organ, as well as continuo and composition. He was able to substitute for his father at the local church organ from the age of 10. He spent 5 years attending a gymnasium (senior high school) in Prague, learned several languages (German, Latin, French) and became interested in philosophical books and literature on the theory of music. He contributed substantially to the development of the foundation of Czech music terminology, as documented in his posthumously published book “The Origins and General Principles of the Whole Art of Music”. A vacant position of an auxiliary teacher brought him to Rozmítal in 1788 (he was born in the nearby Prestice in Southern Bohemia), where he settled, married in 1790 and raised his family (13 children of whom 6 died early). His detailed diary documents Ryba’s growing disillusionement with the environment in Rozmítal, where his talents and efforts were not properly understood. He gradually withdrew from public life, becoming a loner who had lost belief in friendship and justice. On April 15, 1815 he ended his worsening isolation by taking his own life in the nearby forest Sterbina; the details of his tragic end remain a mystery until this day. Most of his prolific compositional output is lost. Only two string quartets and two flute quartets remain from all his chamber music works. The two string quartets (d-minor and a-minor) are both written in stylo serio, featuring monothematic and counterpoint work. The relatively short quartet d-minor being performed tonight consists of three movements: 1. ADAGIO, 2. MENUETTO - CANON, 3. SCHERZO - ALLEGRO.

Zdenek Fibich (1850 – 1900) occupies a special position among the romantic Czech composers. His works in musical melodrama (opera with spoken – rather than sung – words) are of exceptional importance in the music history. The bulk of Fibich’s compositions encompass large works for the orchestra, including three symphonies, five symphonic poems and five concert overtures, as well as at least seven operas (the best known being “Sarka” and “The Bride of Messina”). His output in the genre of chamber music remains in the shadow of these larger orchestral and operatic works, compounded by the fact that the very self-critical composer doubted the quality of much of his chamber works and in 1897-98 de-

liberately destroyed about 120 pieces of primarily chamber music. Among the compositions that survived, the two string quartets are particularly important as both include movements conceived in the style of Czech folk dances. The first of the two, a quartet in A-major (without an opus number) in fact contains a movement in the form of a polka for the first time in Czech string quartet writing (Smetana's first string quartet, *From My Life*, was composed two years later). The String quartet in G-major, op. 8, is a work more somber in the tone and more compact in the structure than the rather flamboyant earlier work. However, also here the composer used the Czech folk dance motifs in at least two movements. The slow second movement is in the form of Fibich's (also Dvořák's) beloved "sousedská", while the finale is based on an imaginary folk dance scene introduced by a stylized bagpipe tones. The development in the rondo form is reminiscent of another Czech folk dance in triple time, the "rejdivak". The emphasis on Czech themes in these quartets is quite remarkable in view of the fact that Fibich's early inclination was to identify more with German rather than with Czech culture, as his mother was an ethnic German Viennese and much of his schooling - both general and musical - was obtained in schools in Vienna, Leipzig and Mannheim. Close to 200 of his early songs are in German and many of these, published under his preferred German version of his first name (Zdenko), won considerable praise from German critics but much less so from the Czechs. Although all of his operas are in the Czech language and he was the first Czech composer to write a nationalistic tone poem (*Zaboj*, *Slavoj a Ludek*) which served as the inspiration for Smetana's *Ma Vlast*, Fibich has never been held in the same regard as either Dvořák or Smetana by the Czechs. After living abroad for several years (including 2 unhappy years in Vilnius where he accepted a position of a choirmaster and where both his young wife and his two children died) he returned to Prague in 1874 to continue composing and occasional conducting activities in the "Prozatimni Theatre" (the temporary predecessor of the National Theatre) with a short stint as a dramaturge of the National Theatre. His last wife (a former student of his) wrote libretti for all his later operas.

Antonin Dvořák (1841 – 1904) undoubtedly the internationally best known Czech composer of all time, owes his fame to the extraordinary melodic richness of all his music. Although inspired by his deep love for the Czech countryside and its musical sounds, the music has a broad international appeal. His first international success as a composer came with the publication of the first row of *Slavonic Dances*, combining the folk song and dance approach (but not the tunes, as all the dances are musical creations of the composer) with the "popular" or "light classic" musical form. Many of his chamber works (as well as some of his symphonic and operatic output) contain the folk dance elements; some (e.g. the piano trio *Dumky*, op. 90) show such inspiration openly. In his last 4 years of life, Dvořák composed two operas (including the most famous *Rusalka* and his last work *Armida*) but concentrated mainly on writing chamber music. This genre contains fourteen string quartets, two piano quintets, three string quintets, a terzetto for two violins and viola, two piano quartets, a string sextet, four piano trios, five pieces specifically written for violin and piano and various other smaller compositions.

Among the quartets, the №12 (opus 96, “the American”) is the most famous; however, the last two (№13, op. 106) and №14 (op. 105) are more important, illustrating Dvořák’s advances in new artistic directions. The two quartets have an unusual genesis; the op. 14 was started during his last year as Music Director of the National Conservatory of Music in New York, but was put aside after the first 111 bars. Why this work was finished only after a new composition, the quartet №13 was written with a remarkable speed (from November 11 to December 9) is a matter of speculation; it may be that the death of his wife’s sister Josephina (Dvořák’s first and probably only true love in his life) had an influence, as the mood of the №14 is one of happiness and optimism. The quartet №13 in G-major, op 106 is a unique achievement in the field of absolute chamber music, in which Dvořák proved to himself that he regained his mature compositional mastery. Although the “point of departure” in this work is the cyclic sonata form, the music moves freely within its bounds with an extraordinary melodic inventiveness; the surprising harmonic and modulatory transformations of theme elements are truly unparalleled, particularly in the first movement. The second slow movement invokes the mood of the Dumky trio, with its feeling of peacefulness and spiritual comfort, while the scherzo of the third movement reflects on the composer’s preceding creative period; the secondary theme is reminiscent of the scherzo from his New World symphony. The last movement, although in the rondo form, is constructed very loosely and its rich melodies graduate from a slow introduction through contemplative sections to a wild euphoria of musical achievement. The quartet was premiered by the Czech Quartet on October 9, 1896 in the “Slovansky Ostrov” hall on the river Moldau. Both quartets, the №13 and №14, became quickly known throughout the world and, until today, are a mainstay of repertoire of most of the top international quartets.

Notes by Professor P Jelen

President

Czechoslovak Society of Arts and Sciences of Alberta



THE PANOCHA QUARTET

Jiri Panocha, violin
Pavel Zejfart, violin
Miroslav Sehnoutka, viola,
Jaroslav Kulhan, cello

The **Panocha Quartet** was formed in the gloomy days of the 1968 (after the collapse of the “Prague Spring” liberation movement) while its members were still students at the Prague Conservatory. The members of the original personnel set-up (Their first great successes came in 1975 in winning the International String Quartet Competition at the Prague Spring music festival and in 1976 with the award of the Bordeaux Gold Medal. The first recordings were quickly noted and received several prizes, including the Paris-based Grand Prix Academy Charles Cross in 1983 for a critically acclaimed Supraphon disc of the Martinu Fourth and Sixth quartets. The group has been busy traveling to festivals and concert halls throughout Europe, Israel, Japan, Australia, New Zealand, and numerous other locales, including Edinburgh, Salzburg, Menton, Dubrovnik, Tel Aviv, Kuhmo, Mondsee and Edmonton (October 28, 2006). In the last two decades, the quartet made more than 15 tours of the United States and Canada. Not surprisingly, the group has focused much of its attention on Czech repertory, with Dvořák, Janáček, Smetana, Martinu, and others, often dominating their concert programs and recordings. However, the group’s wide repertory includes also many works by Haydn, Mozart, Schubert, Ravel, Bartók, Shostakovich, as well as by other lesser-known non-Czech composers. The ensemble has made numerous, highly successful recordings, mostly for the Czech label Supraphon. Their recent recording of all 14 Dvořák’s string quartets (together with other works encompassing Dvořák’s complete chamber output) is considered by many critics to be definitive. Today, many consider the Panocha Quartet to be the finest Czech quartet of the latter twentieth and early twenty first centuries.

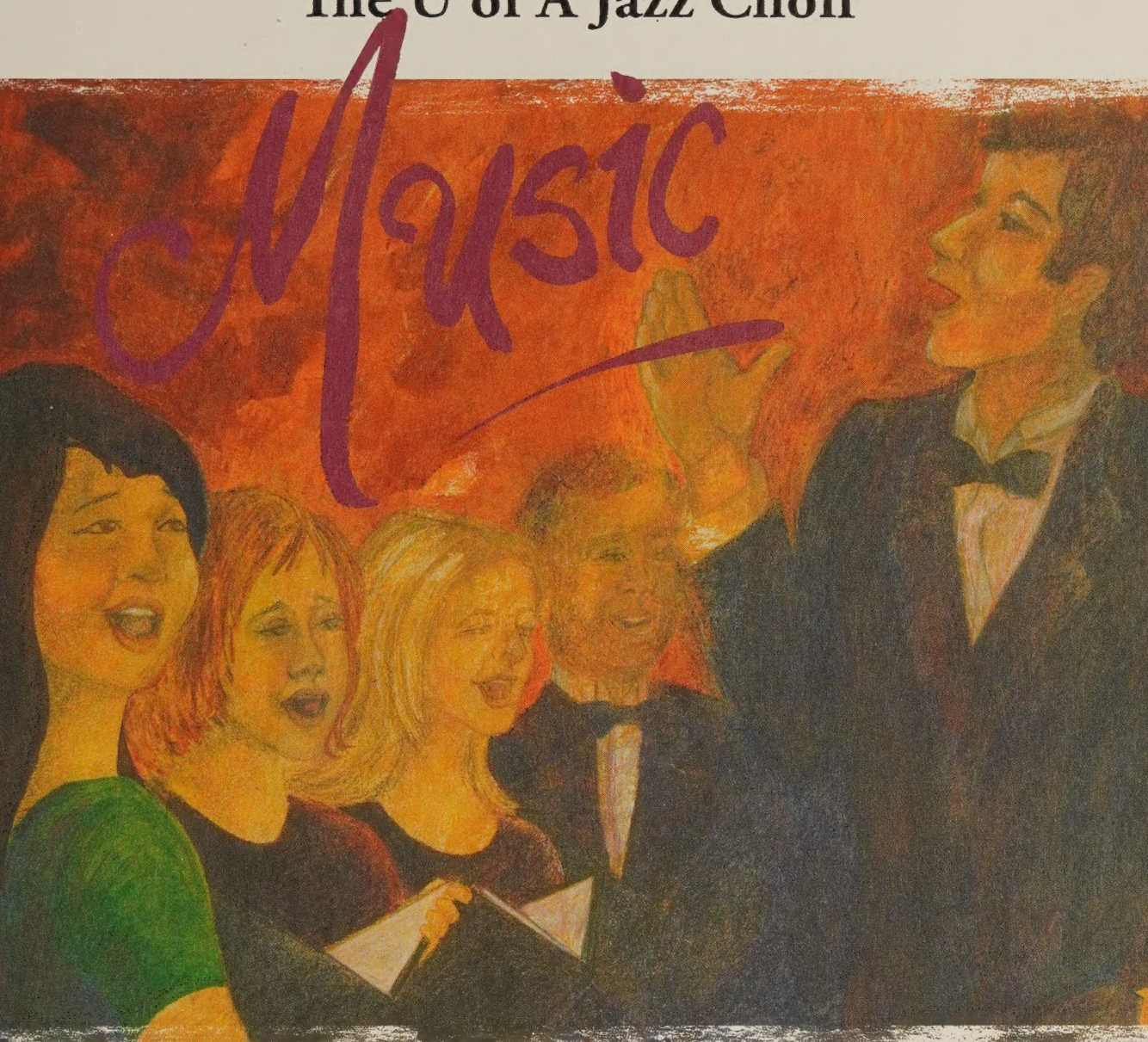
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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

Happnin' The U of A Jazz Choir



John McMillan, Director

Friday, December 5, 2008 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Selections performed by Rhythm Section - TBA

Cheek to Cheek Berlin

Afro Blue M Santamaria

Shilo Neil Diamond

Let it Be Lennon/McCartney

Even the Pain R Page
arr Greg Jasperse

True Colors Steinberg/Kelly
arr John McMillan

Book of Love Peter Gabriel
arr Laura Forster

Time After Time Cyndi Lauper
arr Suba Sankarin

They all Laughed Gershwin
arr Jennifer Kinghorn

***Happnin'* The University of Alberta Jazz Choir**
John McMillan, Director

Michele Vachon
Rachael King
Celeste Quan
Yan Bonnema
Melina Beeston
Jaclyn Podruzny
Vantanna Luh – Dudiale
Devonne Brandys
Keesa Elicksen
Jessica Wagner
Kyle Maskewica
Yu-Ting Lin
James Chevalier
Sidney M'sahel
Kyla Fisher

Accompanists

Devin Hart, piano
Rob Joseph, Bass
Jared Farney, Drums

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